musical
COURIER

INTERNATIONAL ISSUE

UNESCO—Can Music Aid Peace?

Reports from The World's Capitals

Europe Plans Revival of Festivals

JUNE 1, 1947
25 cents

Nikolai and Joanna Graudan. Cello-Piano Duo Touring U. S. and Latin America, Season 1947-1948

LOLA
d'ANCONA

Contralto

OPERA - CONCERT

G. Nelidoff P

"Miss d'Ancona had something beyond the mine run to offer . . . a contralto voice of uncommon properties . . . a voice of arresting power with the true dark contralto voice . . . Its owner possesses temperamental gifts with which to project it . . . primarily an operatic singer . . . her approach to music is essentially operatic. The Habenera from Carmen and songs of Respighi, Wolf-Ferrari, and deFalla, found Miss d'Ancona in her element. Here there was fire, vocal amplitude, and dramatic propulsion in abundant measure."
—Albert Goldberg, CHICAGO TRIBUNE

"Lola d'Ancona, contralto, provided one of the more interesting concerts of the season . . . a voice of considerable richness and power . . . Her voice, and the manner of its use belong to the opera house."
—Felix Borowski, CHICAGO SUN

"The performance of Carmen was a resounding triumph for Lola d'Ancona . . . Una gran cantate." *—EL HERALDO, Caracas, Venezuela*

"Lola d'Ancona is enchanting and amazing as a singer as well as an actress . . . a fabulous, incredible voice technic." *—Curacao, S. A.*

"As Amneris in Aida she reaffirms the great impression we had of her in Carmen." *—DZIENNIK POZNANSKI, Posen, Poland*

"It is worth while remembering that Lola d'Ancona's Carmen is one of the best we have seen in years." *—EXPRESS PORANNI, Warsaw, Poland*

"What depth of feeling and strength this singer must have within herself."
—COURIER DELLA SERA, Milan, Italy

Address: 825 Orchestra Bldg., 220 S. Michigan Ave., Chicago, Ill.

G. Nelidoff Photo

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Founded 1880

Published by Music Periodicals Corporation

119 WEST 57TH STREET, NEW YORK 19, N. Y.

Telephone CIrcle 7-4500 Cable Address: Musicurier

GRACE NYLEN, President-General Manager
MRS. ALVIN L. SCHMOEGER, Vice Pres.-Treasurer

RUSSELL KERR, Managing Editor
RENÉ DEVRIES, ROSALYN KROKOVER, MARY CRAIG,
MARY L. STOLTZFUS, Associate Editors
DR. BERNICE FROST, LEON CARSON, Contributing Editors
WILLIAM A. TAYLOR, Radio Editor
DR. HENRY W. LEVINGER, Foreign Editor, Artist Consultant
DOROTHY BERSIN, Personal Representative

CHICAGO HEADQUARTERS:
René Devries (in charge), and Dosha Dowdy,
220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110.

HOLLYWOOD:
Richard Drake Saunders, West Coast Rep., 5617 Hollywood Blvd.
Hollywood 28, Calif. Phone, HI. 7646

NEW ENGLAND
Jules Wolffers, 256 Huntington Ave., Boston 15, Mass.

CANADA:
Joseph A. Whitmore, 35-10 Adelaide St., E., Toronto 1, Ont.

LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto,
Avenida Atlantica 1054, Copacabana;
Oscar Arany, Business Representative, Caixa Postal 3122
BUENOS AIRES: Jorge M. White, Paraguay 1207
MEXICO CITY: Verna Carleton Millan, Avenida Vera Cruz 69
HAVANA: Huberto de Blanck, 215 Avenida Simon Bolivar

LONDON, ENGLAND: Hugh Liversidge, British Representative,
Gramaphone Record Club, 159 New Bond St., London W.1.
AUSTRALIA: Elizabeth Plummer, 4 Monaco Flats, Anderson St.,
Double Bay, Sydney, New South Wales.
AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1.
BELGIUM: Francis De Bourguignon, 103 Rue General Leman, Brussels.
CZECHOSLOVAKIA: Dr. Jan Lowenbach, Prague 4, Toskansky Palac,
Ministry Skolstvi, Prague.
FRANCE: Suzanne Demarquez, rue de Madrid 25, Paris VIII.
HUNGARY: Frederic Sandor, Személynok Utca 25, Budapest.
ITALY: Mario Labroca, via Boncompagni 12, Rome.
Mrs. Mary Tibaldi Chiesa, Piazza Volontari, 4, Milan.
NETHERLANDS: Frits R. Noske, van Imhoffstraat 7, The Hague.
PALESTINE: Dr. Peter Gradenwitz, POB 6011, Tel-Aviv.
RUSSIA: Daniel Zhitomirsky, c/o Voks, Moscow.
SWEDEN: Torsten Ahlberg, Ovanskogaliden 4, Goetheborg.

Subscription: One Year, Domestic, $3. Canadian, $4.00. Foreign, $4.50. Single Copies, 25 cents at Newsstands. Back numbers, 30 cents.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions (submitted at sender's risk) should be accompanied by stamped and self-addressed return envelope.

NEW YORK JUNE, 1947 No. 3153

IN THIS ISSUE

The Musical Parade 4
A Program for UNESCO: Musicians in Other Lands Offer Suggestions 5, 8, 51
Reports from the Americas and Europe:
Mexico: By Verna Carleton Millan 8
Argentina: By Jorge M. White 10
Brazil: By Ceicao de Barros Barreto 12, 13
France: By Suzanne Demarquez 14
Great Britain: By Hugh Liversidge 16
Australia: By Elizabeth Plummer 16
Italy: By Mary Tibaldi Chiesa 19
Austria: By Dr. Erwin Mittag 20
Germany: By Blanche Barney Janson 20
Czechoslovakia: By Dr. Jan Lowenbach 21
Holland: By Frits Noske 22
Belgium: By Francis De Bourguignon 22
Hungary: By Frederic Sandor 22
Russia: By Daniel Zhitomirsky 24
Roundup of News Around the World 23
Harvard Symposium on Criticism: By Jules Wolffers 25
Radio News and Reviews: By William A. Taylor 26, 27
New York Concerts: Festival at Columbia ... 28, 31, 33
Choir Corner; Bethlehem Festival: By Leon Carson 29
The Dance: By Rosalyn Krokover 30
Silhouettes: By Mary Craig 32
Eastman American Festival: By Norman Nairn 34
Ann Arbor Fete: By Alan Mc. L. Taylor 35
Music in Canada: By Joseph A. Whitmore 37
Chicago: By Dosha Dowdy 38, 39, 40
Hollywood: By Richard Drake Saunders 44, 45
Bernice Frost Says 54

PRESENTING MUSICAL COURIER CITATIONS FOR THE BEST FILM MUSIC OF 1946

to seven award winners in the Terrace Room of the Hollywood Roosevelt Hotel on May 5. Left to right, Louis Kaufman (best instrumental solo), Darrell W. Calker (best musical short subject), Edmund Goulding (best original song), Tamara Geva (best choreography), Richard Drake Saunders, Western Representative of Musical Courier, Dr. Miklos Rozsa (best original and best conducted score), Dr. Eugene Zador (best orchestration), and Walter Scharf (best arranged score). The luncheon was attended by a large group of other studio executives and musicians.

Our Music in Other Countries

A survey of the difficulties in distributing American music abroad was recently presented before Congress in testimony on the budget of the Office of International Information and Cultural Affairs of the Department of State. The OIC hearings were made public on May 5 by the House subcommittee on appropriations. The subcommittee eliminated the $37,000,000 OIC appropriation recommended by the Budget Bureau on the ground that basic legislation for the program did not exist.

Although OIC is best known for its Voice of the United States of America short-wave radio broadcasts to all parts of the world, the agency has been conducting a broad program in 67 foreign countries for the dissemination of American documentary material, books and music. This program, not as dramatic as radio broadcasting, is conducted by the Division of International Libraries and Institutes, one of the five divisions of OIC, through Public Affairs officers at American embassies overseas.

Following is the statement submitted to the committee:

"Throughout the world many of the principal orchestras, conductors, performers, choral groups, youth groups, schools of music, national conservatories, radio companies, music lecturers, and authors are asking for American music. Neither the music publishers nor organized music life in the United States have made any contribution of significance in meeting the demand.

"There are almost no commercial channels through which American music can be obtained abroad except by direct order from the United States, a procedure which has proved entirely impractical and unsatisfactory because of the delays and difficulties of transportation, the problems of money exchange, the lack of knowledge abroad of what is wanted (the music being largely unknown) or where it can be obtained.

"Very few American music publishing houses have any agents whatsoever in either Europe or Latin America, and none has any representation in the Near or Far East. The most important American firm has one foreign agency in London where some of its material may be purchased or rented. The greater proportion of that material consists of the American editions of European music, not American music. That London agency, however, has done so little to promote the American works that its usefulness may be described as of minor importance. The second most important publisher has no foreign agency or outlet, and the music concern controlling the works of an outstanding group of American composers has no distribution center abroad where any of its works can be either bought or rented. The head of the American branch of one of the principal English music publishers which also publishes American music and which is active on the Continent has repeatedly asked the Department to make available in Europe the music of other publishers, rival firms, for he has felt that it was unfair to American music to have such one-sided representation.

• • •

"As a result of this situation, no appreciable amount of American music exists outside the North American Continent except in the Government's offices abroad—not even in libraries or conservatories—and this in spite of widespread demand to study, perform, and hear American music. There are no clearing houses of information about American music, and most of America's finest musical contributions cannot, or probably will not for practical reasons, become generally available abroad in the near future, except through the offices of the United States Government.

"Through those offices a large proportion of all significant performances of American music abroad have been arranged and the music obtained.

"Prominent conductors going on European and Latin-American tours have had to call upon the Government for assistance in obtaining American music (Karl Krueger, Leonard Bernstein, Erich Leinsdorf, etc.). Karl Krueger, conductor of the Detroit Symphony, on his recent European tour before the Department had undertaken its present program, was unable to program any American music because there was no music available.

"Symphonic music is particularly difficult to obtain, for the orchestrations of the majority of the important works are unpublished and are obtainable only on a rental basis. Many publishers are unwilling to send unpublished material abroad except through the Government. For instance, there are only four sets of the Gershwin Concerto in F. No set has been sent abroad or will be sent abroad except through the Government.

"The only American organization which is actively engaged in an appreciable exchange of music with another country is the American-Soviet Music Society, which sends some American music to Russia. The Department does not send any printed music to Russia.

"American jazz and popular music are known abroad, and in Europe some outlets for such music exist. The Department does not send jazz or popular music abroad except in response to specific requests for music that cannot otherwise be obtained."

ON THE COVER

Representing "the finest cooperative musicianship," Nikolai and Joanna Graudan seem to have been predestined to explore together the wonderful resources of the cello-piano literature. Besides achieving esteem in duo-ensemble, the Graudans have distinguished themselves equally as soloists and have played under such eminent European conductors as Sir Adrian Boult, Sir Hamilton Harty, and Furtwaengler, and in this country under Dimitri Mitropoulos. Their joint career has taken them around the world. They have played in the leading capitals of Europe, concertized in Java and Sumatra and the Dutch East Indies, and have criss-crossed the United States several times on their coast-to-coast tours. During their 1945-46 season they gave over sixty concerts, including appearances under the auspices of the Library of Congress in Washington, the New Friends of Music in New York and the Baltimore Museum of Art. Last season, in addition to a coast-to-coast tour and a recital in New York's Town Hall, they gave concerts in Canada and explored the newly opened concert-territory in Newfoundland. Before their 1947-48 season in the U. S., which takes them again from coast to coast, they will make their first Latin American tour.

Vol. CXXXV, No. 11
Whole No. 3153

MUSICAL COURIER. Published semi-monthly October to May inclusive, and monthly June to September inclusive, by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class Matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

June, 1947
Sixty-Eighth Year

THE MUSICAL PARADE: By the Staff

TONAL TATTLING:—Tullio Serafin, remembered for his ten years' activity at our "Met" in the Gatti regime, has quit as artistic director of La Scala, Milan, alleging "discrepancies" between the point of view of the business manager, Ghiringelli, and his own "experience about the artistic direction." . . .

In Vienna Clemens Krauss has at length been permitted to return to the podium by Russian occupation authorities and had a warm welcome. His case was rather unique because, though he had conducted for the Nazi regime in Germany, he could not be proved to have a party membership. . . . Menotti's The Medium, in its Broadway run with his other opera, The Telephone, is billed as "the only successful HORROR play of the year" and as "a taut and tingling killer-diller." We-e-ll. . . .

• • •

The closing of musical version of Street Scene surprised some who had prophesied a long run. . . . Paul Robeson has quit the concert stage for a two-year period in order to make appearances as a speaker.

Mrs. Frederic Shaw of Kansas City chosen as piano accompanist for Margaret Truman in her short Spring concert tour. . . . A ten-cent matinee of ballet for school children in N. Y. under auspices of City School Theatre Program really establishes a sort of precedent. . . .

• • •

Edward Johnson, the "Met's" General Manager and former leading tenor, was one of three who received the Gold Medal of the National Institute of Social Sciences for "distinguished service to humanity" at dinner in the Waldorf. Was it, mayhaps, because he staunchly refused to produce some of the more recent novelties?

• • •

Apparently London has put its seal of approval on the musical show Oklahoma!, which according to the Times' British reviewer, hit that town "like a cavalry charge." . . . What, even the famous slow-loping Surrey?

• • •

Next season is expected to be a humdinger, with Carnegie Hall allegedly booked solid from Oct. 1 to April 31; and the September dates almost all gone too. . . . Town Hall management also states that, after introduction of its new booking policy, the season there will get under way the first week of September and continue "right through May, 1948, without a letup," while "almost all artists appearing in a New York recital for the first time are taking weekday matinees, Monday to Friday." . . .

• • •

Stravinsky signed to conduct for Keynote Records, first release to be his Dumbarton Oaks Concerto. . . . Robert Casadesus booked to tour Russia, the first major artist from U. S. to do so since the war. . . . Albert Spalding played in aid of Spanish refugees at Ziegfeld Theatre in New York recently. . . .

• • • •

The recent announcement that Lilly Windsor, soprano from U. S., is first of our artists to have regular contract at Rome Opera in 25 years is contradicted by NCAC, who state that Anna Turkel, American soprano, was engaged there in 1938 and sang for two years until Italy entered war. . . . Louise Homer's will left an estate valued at $28,000, besides various other personal and real property outside State of Florida; her husband, Sidney Homer, named executor. . . .

Mr. and Mrs. George E. Ruppert gave a cocktail party on May 21 at their justly famous Brewery (scene of previous musical shindigs) in honor of Mrs. Lytle Hull, president of the Veterans' Music Program. . . . Dr. Hans Kindler to lead the new Charlottesville, Va., Festival, June 13 to 15 at Univ. of Va., which aims to be nothing less than "The Salzburg of the South." . . . What, "dirndls" too?

• • •

King Haakon of Norway received Anne Brown, soprano, and Walter Hautzig, pianist, at a luncheon in their honor, May 9, and expressed his country's gratitude for their share in a benefit concert for Norway's War Orphans. . . . Aaron Copland reelected chairman of the national composer members of the League of Composers for second year; Jacques de Mensace chosen chairman of new advisory committee for American Library in Paris. . . . Karl Krueger has cancelled his projected conducting tour in Europe "because of ailing right arm," says dispatch from Detroit. . . . Sale of Baltimore Symphony tickets for season just ended reached all-time high, writes C. C. Cappel, its manager. . . .

Feature of a tea party given by Mr. and Mrs. Samuel A. Lewisohn at their home to mark the 30th year of the Stadium Concerts was presentation of a scroll and gift to Mrs. Charles Guggenheimer (better known to her friends as "Minnie") in recognition of her service since the start as efficient executive chairman of these events. It came from the Stadium Concerts committee. . . .

• • •

Lily Pons and André Kostelanetz are going to present six albums of recordings of American composers to Prime Minister Paul-Henri Spaak during their summer tour of Belgium, to be placed in the Discotheque of that country, AND M. Spaak will return the compliment by giving them Belgian recordings for the U. S. Library of Congress. Columbia made 'em; won't RCA Victor be sad ?

• • •

According to Dr. Howard Hanson, Eastman School head, speaking at opening session of Acoustical Soc. of America in New York recently, what this country needs is not a good five cent cigar but "a meeting of minds between psychologist, musician and physicist, . . . a spirit of investigation and creation which would produce not only new music but fresh revelations of tonal beauty, new conceptions through performance, and a new and more effective pedagogy for the understanding of sound. . . ." A wedding of Elektra and electronics?

• • •

Goldman Band is going to give Berlioz's Triumphal Symphony, assisted by 200 singers. In three movements, piece was written in 1840 for the dedication of the Bastille Monument in Paris and such a notable as Wagner called it "noble." Central Park Mall, on the evening of June 23, is therefore scheduled to do some truly herculean re-echoing. . . .

• • •

A Musical Benefactor is offering the UN a vast guaranty for the rights to stage all musical presentations at the new UN Centre in Manhattan; also proposes to form a UN Symphony Orch. of 90 members with guest appearances by conductors from each member country. Music life is truly beginning to take on a somewhat Brobdingnagian cast, what with plans for vast music festivals, broadcasts on the State Dept. short waves and a virtually all-inclusive international exchange of practically everything on the agenda. . . .

• • •

To get back to *practical* economics, here is Local 802 of the AFM planning a total of 187 free concerts in hospitals, schools, and homes for the aged this Spring and Summer, the project being to spend no less than $101,000 collected through its record and transcription royalty fund.

• • •

An interesting highlight of the forthcoming visit of Nicholas Medtner, well-known Russian composer—scheduled to arrive in America in August—will be appearances at the piano with Mme. Maria Kurenko, Russian-American soprano, giving recitals of his songs in New York and other cities. . . .

• • •

Spring and summer in Europe are going to burgeon with artists familiar on this side of water. In Brussels, Golschmann conducted in April and the Menuhins gave a sonata recital; in May Schnabel, Milstein, Brailowsky and others appear there. . . .

• • •

Movie studios have evolved a whole trayful of vivid if sometimes not too flattering terms for different kinds of actors, writes Michael Cannon in the Sydney Morning Herald. We suggest that the lyric stage might apply them to typical operatic personages:

Beard—Gurnemanz.

Bull Man—Leader of the frisky chariot horse in Aida.

Bump—Tosca in her last act dive off the parapet.

Cat Man (lion keeper)—Dresser to some leading tenors.

Cliff Hanger—Siegmund fighting Hunding on the heights.

Grande Dame—Amneris.

Hag—Witch in Hansel and Gretel.

Heavy—Almost any Bruennhilde.

"Bloop" is described as the term for a badly spliced sound track, but we could swear we have heard it at times issuing from a human throat in the act of alleged song.

Then there is the very descriptive term "Feeder," for the minor character who gives the lead a chance for a telling reply. For the "Feeder of Chewed Scenery," we hereby nominate Mama Lucia in Cavalleria.

Finally, there is the neat epithet "Figbar," for "an actor with an essential role, . . . who plays it badly but has to be praised because he is a star." For this dreadful term, we shall make absolutely NO nominations.

• • •

SUMMER JOYS

Now that summer's in the offing,
Music's joys on the coming list
Include a slack in concert coughing,
Salvos that will scarcely be missed.
Still, the season brings some banes,
Such as insects on the breezes,
Poison ivy and sunburn pains,
Outdoor opera with attendant wheezes
About the ants in Scarpia's pants,
And how to hear while planes are zooming,
("Why don't the Mayor make it a crime"?)
Festival problems of food and rooming,
And why can't some choruses keep in time?
Heigh-ho, the Berkshires soon will be booming!
Gay summer divas their wings are preening!
(WHY did I eat that consarn greening?)

• • •

TEACHER: "Tell me, young man, what do you like best about piano study?"

PUPIL: "That nice, soothing thud when I close the lid after you're gone."

• • •

Publicity squib from Washington about the Watergate soloists lists one feminine artist as "pianist with the butterfly fingers." That's a good deal better than "butter fingers." . . .

• • •

Festival time is here again,
With crowds, warm beer and pushing men.

A PROGRAM FOR UNESCO

What Can Music Contribute to Peace Between Nations?

The world is awaiting with hope the progress toward peace which the deliberations of the United Nations are intended to further. It is commonly thought that the arts and sciences have a share to contribute in drawing men of different races and ideas closer together. The United Nations Educational, Scientific and Cultural Organization (UNESCO) is still in its infancy. But it is precisely at this formative period that ideas may be profitably expressed concerning some functions which the art of music could play in its work.

Now that funds are being voted by various governments to sustain its administrative and other functions, it is fitting that the artists of the Western Hemisphere, particularly, should point out what strides could be achieved by an intelligent musical program as part of the work of UNESCO. The Musical Courier has therefore invited leading authorities to contribute to a symposium on How We May Aid UNESCO to provide for the Betterment of Music.

Post-War Problems

That the present state of the musical art and musicians in many countries is a grave one must be well known. To an unparalleled degree, the war created privations and interruptions in creative work and performance. Famous musical organizations were either destroyed or so impoverished in personnel and instruments that they have had to begin over. Many opera houses and other institutions were bombed and destroyed. The poverty and suffering among the musicians of Europe can hardly be appreciated by those of the Americas. Even instruments are lacking for performers and score paper for composers.

One of the first steps which UNESCO might take would be supervising aid and rehabilitation for the unhappy musical folk of other lands. This work, to be sure, has already been started under the auspices of such organizations as the National Federation of Music Clubs (in the U.S.), which has supplied instruments and parts for some of the impoverished foreign orchestras. But arrangements are still largely lacking by which musicians may make a living in some devastated lands.

Exchange of Artists Important

The Musical Courier's inquiry is not a premature one, as evidenced by the following reply from our correspondent in Belgium, Francis de Bourguignon, composer, who writes:

"Although UNESCO has only begun to organize its program, it is time that every branch of the activities concerned in its work should prepare suggestions. The inquiry of Musical Courier comes at the right moment. UNESCO could encourage world-wide circulation of musical works by creating in each country a center whose principal duty would be to select and gather the best productions. These works should be performed through an exchange between different countries. UNESCO could suggest the lowering or even the elimination of customs duties for music (printed or MS) and for records, or at least such duties should be unified. . . .

"In Europe we already have an organization which aims to promote cooperation between musical institutions. Being a member of the Belgian committee for exchange of musicians, I am able to give first-hand information. For the last fifteen years we have been working on a plan to help young artists just out of school. Every year we give concerts with the best students of foreign conservatories. Each country has a whole evening for its budding musicians. In Brussels this winter we have had five concerts given by French, English, Swiss, Dutch and Czech groups so far. In return five Belgian groups are going to Paris, London, The Hague, Geneva and Prague respectively. These events are very successful and are given to packed houses. They enable young artists to gain concert experience, give them a start for their careers (public concert and radio engagements often follow) and they promote mutual understanding and friendship. . . . The system could be extended to all artists, whether creative or executant."

"Cherish Art Works," Says Burle Marx

Burle Marx, Brazilian composer and conductor, answers that methods for aiding the musical artist are of primary importance:

"Since the earliest history of mankind we have followed the progress and spirit of man through what is left of his art works. With time, the culture of mankind has become enormously complex and varied, yet still the artist points the progress and marks the spirit of each age. Surely the artists of our time deserve the facilities and considerations so taken for granted by diplomats and scientists. Let UNESCO make a fitting center for the artists of the world.

"A most desirable measure that UNESCO could take would be to recommend a universal copyright law so that every creative artist protecting himself in his native country is automatically protected all over the world. Because the composer of serious music is less fortunate in his income possibilities than some others, I suggest that the performance rights rulings introduced by the dean of composers, Richard Strauss, to Central Europe should be carefully studied.

"I would suggest a music or art center, based on the MacDowell colony or Yaddo, where artists from all over the world could gather to work for some time, exchange views, and secure guidance from the greatest living composers and experts of our time. This place should have a real concert hall where experimental works could be heard, where publishers, conductors, and instrument builders could be invited to discuss matters of printing, hearings, mechanics, and where the instrumentalist could also suggest certain improvements.

"UNESCO could sponsor, or at least administer, competitions and annual awards for the best symphonic works. It should also have radio facilities in order to reach the whole world with its programs of information, culture, etc., and without commercial interference. There is also a need for a complete library of scores where the student could have facilities for studying symphonic, operatic and chamber works, besides recordings of folk music and primitive music from all over the world, and facilities for listening to recordings. The Library of Congress in Washington has started collecting and recording primitive music, and these recordings should be available to the professional composer at minimum expense.

"A publication of its own is also required, as are subsidies for special publications in different countries such as the Boletino Latino-Americano, which has done so much for the cause of better understanding among the Americas."

Halffter Describes "Composer-Cooperatives"

Rodolfo Halffter, well-known Spanish composer now living in exile in Mexico, made the following statement:

"In my opinion, the immediate and most vital task confronting UNESCO revolves around the plight of Latin American composers. In most European countries and the United States, large music publishing houses already exist, but in Latin America there are no houses willing to undertake the publishing of any kind of music except the most popular. In some Latin American countries the composers themselves are trying to establish cooperatives so that their music will not be lost to posterity.

"A magnificent example of this work is the Instituto de Musicologia of Montevideo, Uruguay, which is sponsored by the Cooperative Inter-Americana. This publishing venture has already been able to print the works of almost sixty contemporary composers and, in cooperation with the government of Venezuela, it has published twelve orchestral scores from the archives of 16th century Venezuelan music. In Mexico, I belong to a small group, Ediciones Mexicanas de Musica, which hopes to achieve something substantial in the publishing field. These, however, are still inadequate measures.

"UNESCO could make a valuable contribution to musical culture by founding a publishing house that would work in close contact with the governments of the respective countries, a house that would give particular attention to the Latin American composers, who have no way at present of making themselves known to the outside world."

Urges Rotating Festivals

Roberto García Morillo, Argentinian composer, who is music critic of the Buenos Aires daily newspaper La Nación, professor at the Conservatorio Nacional de Música y Arte Escenico, and a member of the Consejo Nacional de Educación Argentina de Compositores and Instituto Interamericana de Musicologia, writes:

"The best way to amplify the scope of UNESCO, as it refers to the problems of music, would be the creation of national committees in each country, to be responsible to the central organization, and economically sustained according to the possibilities existing in each land, by persons interested in the activities of UNESCO.

"These committees should be entrusted with the organization of international festivals of music and dance. An annual festival might be held in rotation, each year in a different country, by dividing the continents into zones. In America, there might be three—one zone consisting of the United States and Canada, a second of Mexico, Central America and the Caribbean countries, and the third all the rest of Latin America. . . .

"The central organization of each country would notify an international jury of its selections, made by a local jury of recognized composers and musicologists, which would then entrust to the latter group the choice of works to figure in the festivals. Musical interpreters, without exception, should be chosen from local artists. Visiting composers should be invited to attend when their works are to be performed, as should musicologists and critics. The programs should be made up so that there would be no undue stress on the works of any country or of any aesthetic tendency. There might be two symphonic concerts, two of chamber music, one of vocal works, three of dance (all these repeated), and conferences on various themes, such as contemporary music, schools, musical technique, ballet and the like, amounting to about twenty discussions.

"Finally, to complement all this, a bulletin should be published giving a *résumé* of the festival, its programs and comments by authorities, and the complete text of the various conferences."

Need for Associations of Music Professionals

Antonio Sá Pereira, Professor of Music Pedagogy at the University of Brazil, says:

"In reply to Musical Courier's inquiry about UNESCO, I think it would answer the exact purposes of that international organization to promote the exchange of music teachers, educators, students and performers in order to foster a better distribution of information and mutual understanding among them. The first thing to do would be to found a Central Office for Musical Affairs that would be in charge of selecting the right people to be invited to visit any country, as well as of taking care of the financial counterpart of such exchange.

(*Continued on page 8*)

UNESCO SIGNS AGREEMENT WITH THE UNITED NATIONS. Dr. Julian Sorell Huxley, left, Director-General of UNESCO, and United Nations Secretary-General Trygve Lie prepare to sign protocol bringing UNESCO, a Specialized Agency, into official relationship with the United Nations under the coordinating authority of the Economic and Social Council; with Manuel Perez-Guerrero, Venezuela, Director of the Joint Division of Co-ordination and Liaison, U. N. Department of Economic Affairs, right, at Lake Success, N. Y., Feb. 4, 1947. (Official United Nations Photo, Department of Public Information.)

Coincident with the 37th annual convention of the American Federation of Arts, which opened in New York on May 28, the Musical Courier presents opinions of leading musicians in several foreign countries on the role which music may play in the development of UNESCO's work for peace.

The National Conference on UNESCO held in Philadelphia, March 24 to 26 last, included one day's sessions on The Contribution of Arts and Letters to UNESCO. The Mountain Plains Regional Conference on UNESCO took place at Denver, Colo., May 15 to 17. The first of these conferences included a report made by H. Harvard Arnason, University of Chicago, on the meeting held by UNESCO's technical advisers in London, May, 1946, discussed: (1) What practically could be done to stimulate Arts and Letters, and, (2) What is the relation of such a program to the fundamental purposes of UNESCO, the furtherance of Peace? He also discussed the Preparatory Commission meetings and those of the first General Conference in Paris, November, 1946, when it was decided not to set up Grand Prizes in painting and in music, and not to conduct international festivals of the arts, because "it seemed a mistake for UNESCO to try to become an arbiter on the arts, and that . . . national festivals were objected to as extremely expensive and not fundamentally useful. The basic decision was that useful service in promoting the normal flow of the practice of the professions be offered." Nevertheless, the final program of UNESCO in regard to the arts is still being shaped. This article aims to offer a cross-section of opinion as to such a program.

Anne BROWN
Soprano

Soloist with

NEW YORK PHILHARMONIC

CHICAGO • PHILADELPHIA • DETROIT

BUFFALO • LOS ANGELES

and

TORONTO SYMPHONY ORCHESTRAS

SECOND EUROPEAN TOUR—MAY, JUNE, 1947

Concerts in

Norway, France, Austria, Czechoslovakia, Poland, Italy

ANN ARBOR FESTIVAL—1946

Star of Broadway

Gershwin's "PORGY & BESS"

FIRST EUROPEAN TOUR

August 12, 1946—January 5, 1947

30 RECITALS **13 CITIES**

LISBON—

"A concert so beautiful one wished it would never end."
—Diario de Noticias.

PARIS—

"We want to point out the remarkable ability of this artist to sing with great success before a French audience the music of Fauré and Ravel." *—Cette Semaine.*

STOCKHOLM—

"This was art in finest concentration. These were some of the most impressive moments ever experienced in a concert hall."
—Afton Tidningen.

COPENHAGEN—

"Enchanting art. A great singer and a great artist. A minute-long applause ended in ovations." *—Berlingsks Tidende.*

OSLO—

"With an unfailing and sure musical instinct she finds the character in each song and with artistic discreetness which is rarely heard, she recaptures the composition. A fine technique, an impressive voice, an artist and a musician." *—Dagbladet.*

MILAN—

"The American Patti." *—Corriere Lombardo.*

Management After June 1st, 1947

HAENSEL & JONES • Division of Columbia Concerts Inc.
ANDRÉ MERTENS HORACE J. PARMELEE
113 West 57th Street, New York 19, N. Y.

Columbia Concerts INC.

ARTIST LIST

1947 · *Season* · 1948

SOPRANOS

PIERRETTE ALARIE
LICIA ALBANESE
ROSE BAMPTON
ANNE BROWN
JEAN CARLTON
NADINE CONNER
AGNES DAVIS
EILEEN FARRELL
DESI HALBAN
HELEN JEPSON
DOROTHY KIRSTEN
CAROLYN LONG
VIRGINIA MacWATTERS
DOROTHY MAYNOR
EDNA PHILLIPS
LILY PONS
BIDU SAYAO
HELEN TRAUBEL
ASTRID VARNAY
CAMILLA WILLIAMS
FRANCES YEEND

MEZZO-SOPRANOS

NAN MERRIMAN
HELEN OLHEIM
MONA PAULEE
RISË STEVENS
JENNIE TOUREL

CONTRALTOS

KARIN BRANZELL
MARGARET HARSHAW
ANNA KASKAS
KATHRYN MEISLE
MARY VAN KIRK
JEAN WATSON

TENORS

JUSSI BJOERLING
JOHN CARTER
NESTOR CHAYRES
DONALD DAME
EMERY DARCY
WILLIAM HAIN
CHARLES KULLMAN
MARIO LANZA
DAVID LLOYD
CHRISTOPHER LYNCH
NINO MARTINI
JAMES MELTON
FERRUCCIO TAGLIAVINI
RICHARD TAUBER

BARITONES

WALTER CASSEL
TODD DUNCAN
NELSON EDDY
IGOR GORIN
JULIUS HUEHN
ENZO MASCHERINI
MAC MORGAN
JAMES PEASE
LAWRENCE TIBBETT
JOHN TYERS
LEONARD WARREN

BASS-BARITONES

LORENZO ALVARY
ALEXANDER KIPNIS
GEORGE LONDON
PAUL ROBESON
ITALO TAJO

VIOLINISTS

ADOLF BUSCH
GEORGES ENESCO
ZINO FRANCESCATTI
JOSEPH FUCHS
CARROLL GLENN
HEIFETZ
ANATOL KAMINSKY
ARTHUR LE BLANC
PAUL MAKOVSKY
MENUHIN
ERICA MORINI
GINETTE NEVEU
RICARDO ODNOPOSOFF
ANGEL REYES
ALBERT SPALDING
TOSSY SPIVAKOVSKY
PATRICIA TRAVERS

VIOLIST

WILLIAM PRIMROSE

PIANISTS

JOSEPH BATTISTA
YARA BERNETTE
JORGE BOLET
ROBERT CASADESUS
RUDOLF FIRKUSNY
SASCHA GORODNITZKI
WALTER HAUTZIG
WALTER HENDL
RANDOLPH HOKANSON
EUGENE ISTOMIN
BYRON JANIS
MARYLA JONAS
WILLIAM KAPELL
CONSTANCE KEENE
EUGENE LIST
SOLVEIG LUNDE
THEODORE PAXSON
MENAHEM PRESSLER
SERGE PROKOFIEFF
MARISA REGULES
SANROMA
GYORGY SANDOR
RUDOLF SERKIN
ABBEY SIMON
ZADEL SKOLOVSKY
HILDE SOMER
REGINALD STEWART

TWO-PIANOS

APPLETON and FIELD
BARTLETT and ROBERTSON
MORLEY and GEARHART
VRONSKY and BABIN
WHITTEMORE and LOWE

'CELLISTS

NIKOLAI GRAUDAN
GREGOR PIATIGORSKY

HARPIST

MILDRED DILLING

HARMONICA

LARRY ADLER
JOHN SEBASTIAN

SPECIAL ATTRACTIONS

GENERAL PLATOFF

DON COSSACK CHORUS
Nicholas Kostrukoff, *Conductor*

DE PAUR'S INFANTRY CHORUS
Leonard De Paur, *Conductor*
35 Voices—New Program Material

TRAPP FAMILY SINGERS
Dr. F. Wasner, *Conductor*

COLUMBIA GRAND OPERA QUARTET
Edna Phillips, Soprano
Helen Olheim, Contralto
William Hain, Tenor
Baritone to Be Announced

COLUMBIA BEL CANTO TRIO
Frances Yeend, Soprano
Mario Lanza, Tenor
George London, Bass-Baritone

PAUL DRAPER and LARRY ADLER

ROBERT and GABY CASADESUS
in Special Programs

ADOLF BUSCH and RUDOLF SERKIN
in Special Programs

JOANNA and NIKOLAI GRAUDAN
'Cello and Piano Duo

PHILHARMONIC PIANO QUARTET
(Four Pianos)
Max Walmer — Ada Kopetz
Bertha Melnik — John Scales

BARY ENSEMBLE
Gertrude Bary, piano
Mary Becker, violin
Virginia Peterson, 'cello
Eugenia Limberg, viola
Phyllis Gugino, clarinet

ST. LOUIS SINFONIETTA
Paul Schreiber, *Conductor*

SUSAN REED, Ballad Singer

FATHER FLANAGAN'S BOYS' TOWN CHOIR
Fr. Francis Schmitt, Director

COLUMBIA CONCERT TRIO
Richard Gregor, Pianist
Ariana Bronn, Violinist
Ardyth Walker, 'Cellist

E. POWER BIGGS, Organist

CLARA ROCKMORE, Thereminist

DANCE ATTRACTIONS

ROSARIO & ANTONIO
Spanish Dance Ensemble (10 Persons)

SLAVENSKA and her BALLET VARIANTE (10 Persons)

MARINA SVETLOVA, Prima Ballerina and Two Solo Dancers with Concert Pianist

General Headquarters:

STEINWAY BUILDING, 113 WEST 57th STREET, NEW YORK 19, N. Y.

Cable: COLCONCERT

Telephone: CIrcle 7-6900

Branch Offices:

Chicago Office: 408 Wrigley Building

Pacific Coast Representative: L. E. Behymer, 415 Aud. Bldg., Los Angeles, Calif.

Hollywood Office: Hugh Hooks, 6636 Hollywood Boulevard

San Francisco Representative: Paul Posz, San Francisco Opera Association

TEAR OUT THIS PAGE—FILE FOR REFERENCE

MEXICO: Post-war Problems Affect Music Life

By VERNA CARLETON MILLAN

Mexico, D. F.

Mexico's music life, at the present moment, is facing a complete readjustment, one quite inevitable when one takes into consideration that the number of concerts given annually has grown much faster than the public itself. With competition becoming keener every day, it might be well to look a few cold facts in the face. What is more, the case of Mexico is by no means unique in Latin America. If it is true that Latin America offers alluring possibilities to the concert artist, it is also true that one must enter this venture with utmost patience and be willing to sacrifice immediate profits in the interests of more remote, though substantial, rewards.

For the past two or three years, this reviewer has uttered numerous warnings that concert managers would do well to realize the flourishing audiences found in Mexico during the war were indeed, a war product destined to disappear when many of the foreign residents returned home. This prediction—considered by many unduly pessimistic—has been fulfilled, in a dramatic way, during this present year. For the first time the Palace of Fine Arts has been occupied nightly by either a foreign or local artist, but many of these are playing to houses one half or even a quarter full.

Only Portion of Public Can Pay

Now, it is true that Mexico City has more than two million inhabitants but it is also true that only a small fraction of the people are economically within the group that can afford to patronize concerts. The problem of building up a steady, consistent audience, therefore, is one that may take many years and a constant effort of cooperation on the part of all the people involved.

There is a definite need for education here, in a musical sense, and the Mexican government is trying to accomplish something in this line through the public schools and similar organizations. But the financial question is something else again. No progress can possibly be made toward building a concert audience in Mexico unless the national currency is taken into consideration. This seems so elemental, one is amazed to find it persistently unheeded.

The Mexican people, paid in pesos, cannot afford to purchase concert tickets in dollars. Yet this has been overlooked to such a degree that prices have been pushed up and up until, in some recent events, orchestra seats have been selling for six American dollars (in Mexico, thirty Mexican dollars). Obviously only the wealthiest Americans could afford to pay $60 for a pair of concert tickets in the States. Here only bankers—literally—can afford to pay the same price in Mexican currency. Even the cheapest concerts run to fifteen pesos an orchestra seat, and it does no good to argue—with an ostrich-like persistence—that "it's only three dollars in American money." Mexicans do not have America money to begin with, and they respond to this argument by staying home.

THE PALACE OF FINE ARTS
in Mexico City, scene of many of the city's principal concerts.

Problems of Managers

To sum up, managers can either maintain their dollar basis and have scanty audiences or they can lower their prices and get more people. And they'll have to make up their minds very soon. At the same time, and in all fairness, we'll have to admit that something must be done, also, to make the life of these managers a little less complicated.

The Mexican government could offer a splendid example of its willingness to cooperate with foreign artists by issuing some uniform and simple laws governing the permits and other legal documents that must be obtained before they can appear here. At present, the mass of red tape involved in every trip is so overwhelming, it is no wonder that many guest stars are quite disheartened.

New Institute of Fine Arts

Now that Carlos Chavez has been appointed director of Mexico's newly organized Institute of Fine Arts and Letters, we sincerely hope he will turn his immediate attention to this urgent problem. Everyone agrees that Mexico is a highly musical country with tremendous possibilities, and the next few years will be very decisive ones. Precisely for that reason it is best to build upon the basis of a realistic appraisal and not on illusion.

Intarin Plans

Among the recent visitors to Mexico was Boris Sokoloff, special representative of André Mertens, who flew down to coordinate the activities of the new office with the New York office of Columbia Concerts. Dr. Myron Schaeffer has been appointed director of the Intarin, as the Latin American division of Columbia Concerts has been named. The Intarin, which is the most recent venture in the Latin American field, made a brilliant start here in March by bringing down Albert Spalding for a series of magnificent concerts and Paul Loyonnet, the French pianist, in association with "Conciertos Mexicanos."

The Intarin has formed two circuits, the Caribbean and the South American; Mexico, fortunately, can be included in either one. The first artist to make the Caribbean circuit was Richard Tauber. Gregor Piatigorsky, the cellist, was expected in Mexico during April. Other artists who have been contracted by Intarin include Louis Kaufman, who left such an unforgettable memory in Mexico when he played here with the Symphonic Orchestra last summer; Dorothy Maynor, Markova and Dolin, Ginette Neveu, the French violinist; Jacques Abram; Nicolai and Joanna Graudan; and Yara Bernette, Brazilian pianist.

Intarin has also formed a radio and popular division, over which Miss Gitta Sten has been placed in charge. This department will take over radio engagements for foreign and Mexican artists and the popular division will arrange movie contracts. Stella Inda, the first Mexican movie star placed by Intarin, is already in Hollywood. Another significant feature is that this same office will also arrange radio programs by helping the sponsor get the talent and then arranging the material for him. This service is being offered in Mexico for the first time.

"What we really hope to do," Mr. Sokoloff told this reviewer, "is to bring about a real exchange of cultural events, and stimulate the discovery of new talents as well. While Intarin plans to bring the greatest array of talent possible to Latin America, we also hope to introduce many Latin Americans to the States. We are very pleased with the many possibilities and the cordiality with which our aims have been received."

(*Continued from page* 5)

"The proposed Central Office would have to keep a complete record of Who's Who in the musical sphere in the United Nations, carrying on an active correspondence with outstanding musicians about their past and current work, their ideas about music and musical education as well as their future plans. . . .

"Another most important task for the Central Office to undertake would be to help organize in various countries associations of musical professionals (school teachers, private teachers, composers, performing artists, music dealers, school bands and orchestras), on the lines of the powerful North American Music Educators National Conference. The sectional and national meetings of that association constitute an open forum where new experiences and higher standards of teaching are discussed and recommended, and where a new and brisk enthusiasm is kindled and imparted to less eager and less advanced members. Its motto is 'encouragement and support of all worthwhile musical enterprises as desirable factors in making our country a better place to live in.' This could be adopted without any change on a broader international scope with the view to making the world a better place to live in."

Asks Collecting of Folk Material

Luis Heitor Correa de Azevedo, noted musicologist, editor, and professor at the University of Brazil, states:

UNESCO: A PROGRAM SUGGESTED

"I believe that UNESCO can and must cooperate in the collecting and preserving of folk and national arts and music. Folklore is essentially a comparative science; the investigator knows he must have at hand elements to compare if he wants to study thoroughly any subject of his specialty. Therefore, the international character of UNESCO, allowing it to centralize all research and act as a world-wide coordinating organization, clearly demonstrates that it can and must act also in the folklore field. Besides being a coordinating organization, it can also provide guidance, establishing rules for the standardization of techniques to be used in folklore collecting, as well as helping technically and financially when there is a need for this.

"The uniformity and regularity of methods of collecting, so as to simplify the exchange of information and understanding, can be done through direct agreements among the folklorists of all the world, who would meet in conferences held under the sponsorship of UNESCO.

"Concerning the guidance and financial part to be given to the work, it is clear that several countries in need of a proper scientific organization are often the richest in folk traditions and urgently require folk research so as to prevent this material from deteriorating. . . . What should be provided are the materials and money needed, or technicians to teach and train the country people, and so create general interest in this subject."

"Found Central Bureau for Artists and Composers"

Dr. Arnaldo Guinlé, president of the Brazilian Artistic Society, replies to our query as follows:

"UNESCO can best take measures to protect and secure the freedom and welfare of the musical artist, if it signs an agreement with the nations interested in the subject settling the rights and duties of all the artist-musicians.

"It can set up a Central Bureau in an appointed country—for instance the United States of America—having as a principal aim to put artists and composers in touch with one another; it can investigate and devise means for experimenting with modern techniques in the teaching of music, addressing itself directly to the most important schools and conservatories of music in the world."

A Dancer's Recipe

Igor Schwezoff, choreographer and director of the Youth Ballet of Brazil, recommends the following:

"UNESCO can best take measures to protect and secure the freedom and welfare of the musical artist, if it first states the qualifications of the real artists, those who by their talent and accomplishment can really be so called, and then gives them a means of living without commercializing their talent, which greatly prejudices their art.

"It should encourage the artist to raise to a high level his talent and production, by this means promoting better teaching and learning in the arts and the musical field generally."

"Worldwide Circulation of Works Important"

Dr. Antonio Vieira de Mello, director of the Cultural Department of the Municipality of Rio de Janeiro, suggests the following:

"UNESCO can encourage the worldwide circulation of the products of creative artists in both original and reproduced forms by obviating the great difficulties in securing works for operatic and symphonic performances due to the high charges of the rental material.

"I should like to suggest the organization in Brazil of an International Fund of Protection to Music, which should provide the material from the principal organizations to which it belongs at a most accessible price, so that works to be performed and distributed here would

(*Continued on page* 51)

The

NATIONAL CONCERT and ARTISTS CORPORATION

MARKS LEVINE, Director, Concert Division
711 FIFTH AVENUE — NEW YORK 22, N. Y.
ALFRED H. MORTON, President

Presents for

SEASON 1947-1948

Sopranos

JOSEPHINE ANTOINE
MARION BELL
MARTHA BRINEY
OLGA COELHO
ELLABELLE DAVIS
VIVIAN DELLA CHIESA
JEAN DICKENSON
DORIS DOREE
DUSOLINA GIANNINI
FRANCES GREER
MARY HENDERSON
DANIZA ILITSCH
SELMA KAYE
LOTTE LEHMANN
BRENDA LEWIS
*MONICA MAIS
INGE MANSKI
RENÉE MAZELLA
*PATRICE MUNSEL
*JARMILA NOVOTNA
CLAUDIA PINZA
*FLORENCE QUARTARARO
GERTRUDE RIBLA
ERNA SCHLEUTER
CARMEN TORRES
ANNA TURKEL

Mezzo-Sopranos

ROSALIND NADELL
GLADYS SWARTHOUT
*BLANCHE THEBOM
CLARAMAE TURNER

Contraltos

*MARIAN ANDERSON
EULA BEAL
HERTA GLAZ
WINIFRED HEIDT

Special Attractions

*ORIGINAL BALLET RUSSE
*ALICIA MARKOVA—ANTON DOLIN and Ballet Company
*ORIGINAL DON COSSACK CHORUS and Dancers
Serge Jaroff, Director
IVA KITCHELL, America's Number One Dance Satirist
*BALLET INTIME (NANA GOLNER, Paul Petroff and supporting ensemble)
BORIS GOLDOVSKY, in a Program of "Piano Portraits"
NATIONAL MALE QUARTET
Attilio Baggiore, Tenor—Giulio Gari, Tenor—
Vernon Sanders, Baritone—Bruce MacKay, Basso
FARBMAN SINFONIETTA, HARRY FARBMAN, musical director, and EDITH SCHILLER, piano soloist
*TRUDI SCHOOP and Her Comic Ballet
*RICHARD DYER-BENNET, Twentieth Century Minstrel

Tenors

ATTILIO BAGGIORE
MARIO BERINI
MIKLOS GAFNI
GIULIO GARI
THOMAS HAYWARD
RAOUL JOBIN
MAX LORENZ
*JAN PEERCE
TORSTEN RALF
RICHARD TUCKER

Baritones and Basses

JOEL BERGLUND
*ROBERT HALL COLLINS
GEORGES CZAPLICKI
*GIUSEPPE DE LUCA
DEZSO ERNSTER
MACK HARRELL
EARL LIPPY
ROBERT MERRILL
EZIO PINZA
MARTIAL SINGHER
MIHALY SZEKELY
JOHN CHARLES THOMAS
THOMAS L. THOMAS
HUGH THOMPSON
JESS WALTERS
ROBERT WEEDE
*LAWRENCE WINTERS
EARL WRIGHTSON

Violinists

SAUNDRA BERKOVA
DEVY ERLIH
LOUIS KAUFMAN
FRITZ KREISLER
NATHAN MILSTEIN
RUTH POSSELT
BENNO RABINOF
MIRIAM SOLOVIEFF
*ISAAC STERN
JOSEPH SZIGETI

'Cellists

RAYA GARBOUSOVA
*EDMUND KURTZ
JOSEPH SCHUSTER

Violist

FERENC MOLNAR

Guitarist

*ANDRES SEGOVIA

Pianists

JACQUES ABRAM
CLAUDIO ARRAU
ERNO BALOGH
SIMON BARERE
ALEXANDER BRAILOWSKY
HARRY DAVIS
ANIA DORFMANN
JOSE ECHANIZ
DOROTHY EUSTIS
LEON FLEISHER
SIDNEY FOSTER
JULIUS KATCHEN
ANATOLE KITAIN
NIKITA MAGALOFF
JACOB LATEINER
POLDI MILDNER
BENNO MOISEIWITSCH
HORTENSE MONATH
LEONARD PENNARIO
HAROLD RUBENS
*ARTUR RUBINSTEIN
E. ROBERT SCHMITZ
JAN SMETERLIN
ROSALYN TURECK
ALEXANDER UNINSKY
*SYLVIA ZAREMBA

Duo-Pianists

ARTHUR GOLD and ROBERT FIZDALE
LUBOSHUTZ and NEMENOFF

Harpist

CARLOS SALZEDO

Ensembles

GRILLER STRING QUARTET
GUILET STRING QUARTET
SALZEDO ENSEMBLE
2 Harps, Flute, 'Cello, Piano

NCAC AND S. HUROK: Tour Coordinators for Metropolitan Opera Spring Tour 1948

*EXCLUSIVE BOOKING DIRECTION FOR

S. HUROK, HUROK ATTRACTIONS AND HUROK ARTISTS, INC.

BUENOS AIRES: OPERATIC HISTORY CLIMAXED IN PLANS FOR COLON SERIES

By JORGE M. WHITE

Buenos Aires

When the Spanish conqueror Don Pedro de Mendoza arrived in March, 1536, at what was later to become the city of Buenos Aires, one of the members of the crew, Juan Gabriel Lazcano, gathered several of the leading Indians of the place and taught them to read and write. He also instructed them to sing songs in Spanish and Portuguese style against cannibalism, tattooing their skin and killing others!

In Buenos Aires and later in Asuncion, Paraguay, the first School of Music was founded. The instruments introduced were trumpets, *"pifanas"* (pipes) and *"atabales"* (kettledrums). The *"vihuela"* (a guitar-shaped instrument, the Spanish equivalent of the lute) was also very popular. Its harmonious sounds, together with whistles and castanets, helped to raise the spirits of the visitors in their hard journeys.

It is most probable that many of the traditional South American songs were inspired by the classic Romances that the Spanish conquerors of the 16th and 17th centuries brought to the New World.

Influence of the Church

The Indians of the Rio de la Plata and Tucuman had their own music, songs and dances which expressed their joys and sorrows. The music of the Incas was built, we know, on a scale of five tones.

The Jesuit Missions had an enormous influence in the development of music among the Indians. Music was, of course, a marvelous medium with which to tame and civilize the wild inhabitants of these regions. Chateaubriand describes in his "Genie du Christianisme" the spell cast upon the Indians when the first harp and violins were heard in the wild forests and narrow rivers. The Jesuits followed the Platonic theories, which included use of music, song and dance as basis for the education of the citizens.

The pioneers were: Alonso Barzana (1535-1596), Pedro Añasco, Manuel Nobrega and St. Francis Solano. Further eminent music teachers were Jean Vaisseau, Louis Berger, Antony Sepp (1691-1733), Domenico Zipoli, famous Italian organist (1688-1725), Florian Baucke, Martin Schmid (1641-1773) and John Messner (1703-1768). Instruments employed were flutes, guitars, harps, violins, clarions, organs, bassoons, which the Indians also manufactured.

The *"malambó"* (a competition of *"zapateo,"* to beat time with the sole of the shoe, between two male dancers) was a dance performed in the missions. African parties with Negro dancers took place in Buenos Aires at the end of the 17th century. The *"Zamacueca"* or *"Zamba chueca"* was introduced at the end of the 18th century to Chile. Society dances included minuets, *zapateos* and *contredances.*

Early Opera

The first theatre of "Opera and Comedies" was opened in Buenos Aires in 1757, but it only lasted for a short period. The definitive theatre was opened in 1783 and was called *"Teatro o Casa de Comedias de la Ranchería."* In 1790 the orchestra of this theatre consisted of four violins, one bassoon, two oboes and two trumpets. However, the music more frequently heard in the *"Casa de Comedias"* were the *"tonadillas,"* light Spanish songs with dance rhythm, accompanied by guitars on the stage.

In 1804 the theatre later called "Argentino" was built. In 1810 the Italian baritone Pietro Angelelli arrived from the Scala to give concerts during the intermissions of the dramas. On May 25, 1813, the National Anthem by Blas Parera was first played by an orchestra conducted by Juan A. Picazzarri. The program also listed, besides a *"zarzuela,"* a duetto from the opera Andromeda e Pirro by Puccita.

The *"Sociedad del buen gusto del Teatro"* was founded in 1817. From 1817 to 1821 music by Paisiello, Cimarosa, Zingarelli, Pergolesi, Tritto, Puccita, Méhul, Spontini and Paer was frequently executed, conducted by Picazzarri, and in 1821 the "Sociedad Filarmonica" was opened followed by the *"Academia de Musica y canto"* (Oct. 1, 1822).

The first foreign celebrities to arrive were Prof. Massoni, a violinist-conductor contemporary of Paganini. Pablo Rosquellas, a Spanish tenor, the soprano Carlota Anselmi, the noted baritone Michel Vaccani and the Tanni family (Angela, Pasquale and Marcelo).

In 1825 the first complete Italian opera was heard in Buenos Aires — Rossini's Barbiere di Siviglia, with a cast which listed Vaccani, Rosquellas, Angela Tanni and Zapucci conducted by Massoni. Further works given were L'Inganno Felice and Cenerentola, also by Rossini, and Giulietta a Romeo by Zingarelli.

Mozart's Don Giovanni Heard

An outstanding event took place on Feb. 8, 1827, with the premiere of Mozart's Don Giovanni conducted by Massoni. Other works given were Rossini's Otello, Tancredi and La Vestale (Puccita).

The Victoria Theatre was opened on May 24, 1838, and opera yas given in excerpts until 1849, when the noted diva Nini Barbiere triumphed in Lucia and Elisir d'amore. Another diva, Catalina Merea, appeared on June 26, 1849, in Norma, with Nini Barbiere. A few days later the first Verdi opera was performed in Argentina—Ernani—followed by Attila and I Due Foscari. Also Il Pirata (Bellini), Linda di Chamounix (Donizetti), Puritani, and Nabucco were performed. In 1852, due to political events, this musical epoch was ended.

A French troupe came from Montevideo and gave Les Diamants de la Couronne (Auber), Le Chalet, Le Caid (Thomas), Le Domino Noir by Auber, etc.

In 1854 three opera companies were acting simultaneously in Buenos Aires. The Italian troupes presented Macbeth, Luisa Miller, La Fidanzata Corsa (Paccini), and Beatrice di Tenda (Bellini). The *clou* of the French season was the performance of Robert le Diable (Meyerbeer), followed by Zampa, Guillaume Tell and La Reine du Chypre.

On Jan. 4, 1855, the local premiere of Il Trovatore took place with a brilliant cast, and in February there arrived from North America soprano Elisa Biscacianti, heard in Lucia, Linda, Sonnambula, Beatrice di Tenda and Ernani, though not with the greatest success. The eminent tenor Tamberlik made his debut on Feb. 1, 1857, in Trovatore.

Colon Theatre Opened

An outstanding event took place with the opening of the first Colon Theatre on April 25, 1857. The National Anthem was sung by Tamberlik, followed by La Traviata with Vera Lorini and Tamberlik in the leading parts.

During three decades the seasons featured such artists as Mmes. Elena Theodorini, Adelina Patti, Borghi Mamo, Scalchi, Loli, Carolina Briol, Ema Saurel, Stahl, Julia Casc, Amelia Pasi and Messrs. Lelmi, Massini, Tamagno, Gayarré, Kashman, Piccioli, Castelmary, etc.

On May 25, 1872, a beautiful theatre, "The Opera," owned by Sr. Roberto Cano, was opened with a performance of Il Trovatore.

The climax came with the Ferrari *regime.* The names of Adalgisa Gabbi, Salomea Krusceniski, Elvira Colonese, Hariclee Darclee, Ema Carelli, Rosina Storchio, Regina Pacini (latter wife of President Alvear), Fernando de Lucia, Giuseppe Anselmi, Tamagno, Stagno, Caruso, Maurel, etc., eloquently proclaim the excellence of that period, which marked the Golden Era of Italian song in this city.

Lohengrin was the first Wagner work given here (1883), followed by The Flying Dutchman (1887) and Tannhäuser (1894) but it was Toscanini who in 1901 definitely imposed Wagner in Buenos Aires.

At the Politeama Theatre during the Ciacchi *regime* (1879) there appeared Patti, Maria Barrientos, Stagno, etc. In 1892-1894 the Tetrazzini sisters, Eva and Luisa, appeared in different theatres.

The Doria Theatre (now called Marconi), has traditionally offered Italian opera at very low prices.

The present Teatro Colon, which ranks among the leading opera houses of the world, was opened on May 25, 1908, with a performance of Aida. A detailed review of all its performances would need another article. However, this correspondent has given a detailed report of the outstanding Colon events in these columns since 1933 to the present day.

Independently of the Colon Orchestra, the Orchestra from the Teatro Municipal de Buenos Aires has been created this summer. Other Argentine orchestras appear in the list published by the Musical Courier on December 1, 1946.

Thus we see that Argentine's tonal traditions are rich and based on authentic historical facts. Since the earlier Independence days, the Argentine audiences have been familiarized with the world's musical celebrities. On the other hand, the musical education imported since Colonial times has produced a large number of composers, singers and instrumentalists.

Some Composers and Artists

Among the Argentine composers we must mention Arturo Berruti, born in San Juan in 1860, several of whose operas have been premiered in Italy; his brother, Pablo Maria Berruti, was the winner of the Mozart Prize in Leipzig. We can also include Alberto Williams, Hector Panizza, Emilio Napolitano, Julian Aguirre, Alfredo Schiuma, Gilardo Gilardo Gilardi, Felipe Boero, Juan B. Massa, Pascual de Rogatis, Floro Ugarte, Carlos Lopez Buchardo, Athos Palma, Constantino Gaito, Raul H. Espoile, Ana Carrique, Pascual Quaratino, Pedro Sofia, Luis Sanmartino, José Gil, Luis Gianneo, Celestino Piaggio, Celia Torra, Alberto and Alejandro Inzaurraga, Ernesto Dransgorsch, Armando Chimenti, Juan José Maria and Washington Castro.

The new generation lists the names of Roberto Garcia Morillo, Alberto Ginastera, Pedro Paenz, Pia Sebastiani, Carlos Guastavino, and Carlos Viacava as vigorous personalities.

Plans for This Year

The Teatro Colon announces a truly "grand season" for the forthcoming winter series (May-September).

The varied and well qualified list of interpreters includes the following:

Conductors: Ferrucio Calusio, Arthur Honegger, Erich Kleiber and Hector Panizza.

Sopranos: Blanca Baigorri, Rose Bampton, Sofia Bandin, Maria Caniglia, Elsa Cavelti, Maria de Benedictis, Amanda Cetera, Olga Chelavine, Nilda Hoffman, Maria Malberti, Corrada Malfa, Clara Oyuela, Maria Piganelli, Dora Pockorny, Consuelo Ramos, Delia Rigal, Mafalda Rinaldi, Nelly Rubens and Astrid Varnay.

Mezzos and Contraltos: Fedora Barbieri, Emma Brizzio, Sara Cesar, Tota de Igarzabal, Lidja Kinderman, Zaira Negroni, Norma Palmieri, Gianna Pederzini and Noemi Souza.

Tenors: Rogelio Baldrich, Alvaro Bandini, Humberto di Toto, Beniamino Gigli, Carlos Giuşti, Bruno Landi, Max Lorenz, Roberto Maggiolo, Galliano Massini, Ferruccio Tagliavini, Virgilio Tavini, Set Svanholm and Antonio Vela.

Baritones: Victor Bacciato, Hector Barbiere, Gino Becchi, Renato Cesari, Victor Damiani, Fred Destal, Tulio Gagliardo, Carlos Guichandut, Herbert Janssen, Angel Mattiello, Dante Puchetti and Marcelo Urizar.

Bassos: Joaquin Alsina, Salvatore Baccaloni, Jorge Danton, Carlos Feller, Horacio Gonzalez Alisedo, Emanuel List, Julio Neri, Giacomo Vaghi and Juan Zanin.

Hector Basaldua continues as scenic director with Nicola Benois and Juan Ballester Peña as scenic designers. In the dance field, Anna Istomina, Tatiana Riabouchinska, Tamara Sidorenko, Lida Martinoli, Vladimir Irman, David Lichine, Iurek Shabelevski, Jorge Tomin and Adriano Vitale will appear as leading figures, with Margarete Wallmann, Divid Lichine and Angelita Velez as choreographers.

New Works Scheduled

Honegger's oratorio Jeanne d'Arc will be premiered besides the opera Era un Rey, by Casanova Vicuña (from Chile) and the ballets, La Ciudad de las puertas de Oro, by C. Gaito, El Pillan by Pinto, Peter and the Wolf by Prokofieff; Passacaglia (Bach), and Fantasie (Tchaikowsky). Regular repertoire works include the complete Ring Cycle, Rosenkavelier, Aida, Forza del Destino, Traviata, Rigoletto, Barbiere di Siviglia, Norma, Elisir d'amore, Madame Butterfly, Cavalleria Rusticana, Fedora, Andrea Chenier.

The Autumn Colon Symphonic Season opened in April with a series of concerts conducted by the French conductor Paul Paray, followed by another series led by Eugene Ormandy.

ALINE GORSKA

CAUCASIAN DANSEUSE

Oriental and South American exotic dances

"Aline Gorska's dances are the kind that claim your whole attention and interest from start to finish."

Buenos Aires Herald
September 4, 1946

Vincente Lopez 1774
Buenos Aires Argentina

Soprano Triumphs

MARIA KURENKO

Wins Unanimous Press

"Miss Kurenko is one of the great artists of song. In every facet of her art she is revealed as an almost impeccable performer. From the moment she stepped upon the stage to sing Lotti's 'Pur Dicesti' to her closing group of songs by Medtner, one had the instinctive feeling of being present at a *memorable event.* Her interpretations gained immeasurably by the amazing clarity of her diction, a sustained feat of articulation which never interfered with the melodic line of her songs."

—Los Angeles Times, Oct. 26, 1946

". . . One of the greatest of song recitalists. . . . Her voice revealed rare and beautiful qualities, both in tone and expression, and it was consistently well projected throughout a long and taxing program which was comprised mainly of Russian and French songs. Her diction and enunciation in Italian and English texts were as notable as in the French and Russian. . . . But Mme. Kurenko does not specialize in vocal display. *She uses her finely disciplined and richly expressive vocal instrument as a means for delivering the music and text of the song writers. For she is a musician as well as a vocalist. In that fact, lies the secret of her greatness.*"

—Marjory M. Fisher, San Francisco News, Nov. 18, 1946

"Like Lotte Lehmann and other great interpreters of song, Mme. Kurenko is deeply concerned with communication and profoundly skilled in the fine art of achieving it. With her, a song must mean something. It must etch a mood, suggest an atmosphere or condense a drama; she is not content simply to project a beautiful voice and let it go at that. To be sure, *her voice is a splendid instrument and her vocal dexterity is extraordinary, but what she sets forth—amply, richly, and with much vivacity*—is the essential musical treasure contained within the pages of the world's song literature. Consequently whether she sings Handel or Ravel, Haydn or Hahn, an immensely satisfying interpretation is bound to result."

—Alfred Frankenstein, San Francisco Chronicle, Nov. 18, 1946

"Kurenko . . . evoked, with admirable singing and an extensive and interesting program, the enthusiasm of the audience. For this artist is one whose polished technique and elegance of style are all too rare on the concert stage."

—Felix Borowski, Chicago Sun, April 2, 1947

"Mme. Kurenko was supreme in her unique field when she sang Tchaikovsky with a poignancy untranslatably Slavic, in each rich group of beautifully chosen songs she *touched some pulse of extraordinary communication.* In the Italian group it was with the delicate ardor of Galliano's 'Dormi Amor.' In the French group it was more difficult to choose, since all she sang was so delightful, yet it was possible to say that while Koechlin's 'Winter' with its dreamy glissandi and Debussy's 'Fantoches' with its jingling glitter, were perfection, Hahn's 'Infidelity' had the perception to explain why the audience wanted to hear it again. ¶ *There was the brilliance of sheer vocalization* too, in Rimsky-Korsakoff's aria from "Malda," and in Turina's lovely 'Cantares,' all the more effective for the contrast in styles, and there was in 'Last Lullaby' from Moussorgsky's "Songs of Dance and Death" a shadowy ghost that is the Russian way with what to Schubert was 'Erlkonig.'"

—Claudia Cassidy, Chicago Daily Tribune, April 2, 1947

GUEST APPEARANCES WITH LEADING SYMPHONIES, RECITALS, RADIO

RCA-VICTOR RECORDS

EXCLUSIVE MANAGEMENT: AUSTIN WILDER, 745 Fifth Avenue, New York 22, New York

RIO DE JANEIRO: 1947 Music Season Has Gala Opening

By CEICAO DE BARROS BARRETO

Rio de Janeiro

After the long months of summer, the music season in Rio de Janeiro is again starting. In order to give to Musical Courier's readers a better knowledge of the musical activities in Rio, we shall present a brief outline of the principal organizations working in this field.

The season here always includes, besides concerts and recitals, the ballet season, the Brazilian or French Comedy, and then the operatic season, which begins in July and lasts till September or October. The Municipality of Rio aids the season at the Municipal Theater financially, but one of the local organizations takes charge of the whole roster at this theater. Besides this, the theater is also rented to other musical societies or performers.

Among leading musical societies in Rio are the Orquesta Sinfonica Brasileira (Brazilian Symphony Orchestra), also commissioned by the Government; the Sociedade de Cultura Artistica (Artistic Cultural Society); the Sociedade Brasileira de Musica de Camera (Brazilian Society of Chamber Music); the Ballet da Juventude (Youth Ballet), and the Musica Viva group. The Municipal Theater has its own Symphonic Orchestra, Corps de Ballet and Chorus, which are permanently supported by the Municipality. The recently formed Sociedade Artistica Brasileira (Brazilian Artistic Society) has been appointed to be in charge of the Municipality's season this year at the Municipal Theater.

Brazilian Symphony Orchestra Has Guests

The Brazilian Symphony Orchestra, formed in 1940, has as president Dr. Arnaldo Guinle and as general manager Jose Siqueira. Its musical director since the beginning has been Eugène Szenkar. This orchestra performs annually two series of subscription concerts in the evening and afternoon at the Municipal Theater, Sunday morning concerts and students' programs at the Rex Theater, and concerts at the private clubs Fluminense and Botafogo. Besides these symphonic events, the orchestra maintains special classes on musicology given by Mr. Siqueira.

Several guest conductors and soloists from abroad have cooperated in the performances of the orchestra since its foundation. For the present season the Brazilian Symphony will have as guest conductor Oliviero de Fabritis, from Italy; Jascha Horenstein and William Steinberg from the United States; Yaroslav Krombholc, from Prague, and Pedro de Freitas Branco, from Portugal. Szenkar, Siqueira and Eleazar de Carvalho are the local conductors. Arrangements are being made to bring several instrumentalists from Europe to join the orchestra. Soloists from abroad are scheduled to perform with the orchestra, among them Zino Francescatti, violinist, and Joseph Schuster, cellist, the latter now appearing. Competitions are held to choose among young Brazilian musicians the soloists to perform at the Sunday concerts in the Rex Theater.

The Artistic Cultural Society

The Artistic Cultural Society (Sociedade de Cultura Artistica) was founded fourteen years ago by the late Dr. Rodolfo Josetti. Its executive secretary and musical director is Luiz Gonzaga Botelho, also a violinist and viola player. The president of this Society is Dr. Leopoldo Duque Estrada.

The Cultura Artistica is a non-profit society supported by almost 2,000 subscriber-members. Since its foundation this organization has given 199 performances (concerts, recitals, chamber music programs, opera and ballet).

For the present season there are scheduled to appear: the singers Dorothy Maynor, from the United States, Michele Auclair, from France; Madalena Lesbeis, from Brazil; the violinists Ginette Neveu, from France; Carlo F. Cillario, from Italy, and Althéa Alimonda, from Brazil; the cellists Joseph Schuster, from the United States and Bernard Michelin, from France; the pianists Rudolf Firkusny, Witold Malcuzynski, and the Uruguayan Nybia Marino; the harpsichordist Josephine Brelli; the guitarist Andrés Segovia; the harpist Nicanor Zabaletta; the Chamber ensemble and the Vocal Group of the Cultural Department of Sao Paulo; and the French dancer Marie-Edith Cornelius.

Brazilian Society of Chamber Music

The Brazilian Society of Chamber Music, inaugurated more recently, has already done a lot in its field. This society, founded by the initiative of the well-known Brazilian singer Helena Figner, has as president the writer, poet and music-lover Manuel Bandeira, and as musical director the conductor Leo Peracchi. It is also a non-profit association supported by some 300 subscriber-members, and having as principal sponsor Mme. Figner. Like the Cultura Artistica, it is not subventioned by the Government.

For the season launched in April a new string quartet was organized whose members are Edmundo Blois and Arminio Spohr, violinists, Emilio Sobel, viola, and Eldo Peracchi, cellist. Antonio Leopardi, bass, and Elza Guarnieri, harpist, together with the wind group composed of Joao Breitinger, oboist; Jayoleno Santos, clarinetist; Achille Spernazzati, bassoon; Jayro Ribeiro, hornist, are the other permanent performers. Agreements are being made to bring Arthur Honegger, composer, to direct concerts of his works, and the Budapest String Quartet will come for the next season.

Youth Ballet Thrives under Schwezoff

The Youth Ballet (Ballet da Juventude) was formed in 1945 by the initiative of the student Sansao Costelo Branco and the choreographer Igor Schwezoff, under the auspices of the Students' National Union and the Students' Athletic Federation. Since its beginning a group of young professional dancers (among them Carlos Leite, Berta Rosanova, Jacqueline Raymond and Vilma Lemos Cunha) have cooperated in the ballet. Although Mr. Schwezoff went back to the United States, the students did not give up the idea.

Now with the help of the film producer, Milton Rodrigues, they have sent for Mr. Schwezoff again, and the work is being regularly carried on. The best efforts are being made to provide Brazil with a ballet company of high standard. After a visit to their classes, we trust they will succeed. Mr. Schwezoff is very pleased with the work, he says, and all the dancers, girls and boys, seem to be happy, too. They never tire of repeating many times all the exercises, *entrechats, fouettés*, etc., and practising for hours with the same enthusiasm and patience.

We met among the dancers already known on the stage: Tamara Capeler, Edith Pudelko, Lorna Kay, Berta Rosanova, Jacqueline Raymond, Nat Stoudenmire, Wilson Morelli, Adelino Palomanos, Artur Ferreira, and the very promising débutantes: Maria Angelica Faccini, Inez Litowski, Vera Miller, Gisela Gelpke, Gabiria Shean, Maria Heanny, Moema Vergana, Consuelo Rios, Bila Manganely, Adalija Autran and others. Tamara Griegorieva and Vladimir Irman and some dancers from abroad will join the group, among them Julia Horvath and George Starret. Carlos Leite is the *régisseur* and Schwezoff the choreographer and musical director, as well as *maitre de ballet*.

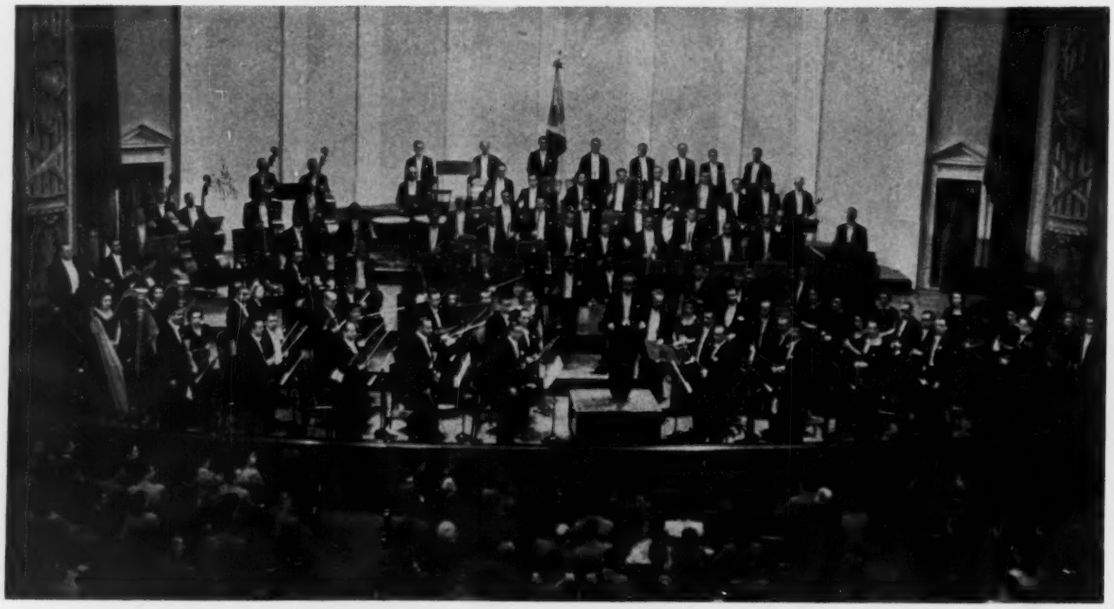
This Ballet will be launched in Sao Paulo, going then for a *tournée* in the other States of Brazil, followed by a long visit to various South America countries, and only in the next season will it appear in Rio. Among the new ballets to be performed there are: Don Quichotte, with music by Strauss; Manfred, inspired by Byron's work with music by Tchaikowsky; and two Brazil-

JOSÉ SIQUEIRA

EUGÈNE SZENKAR

ELEAZAR DE CARVALHO

(Three small photos by Stefan Rosenbauer.)



THE ORQUESTA SINFONICA BRASILEIRA

performing under Eugène Szenkar at the Teatro Municipal in Rio de Janeiro. (Fotografia Sul Americana.)

ian ballets, Uiapurú, by Villa-Lobos and Mignone's Valso de Esquina.

Laïs Wallace, Brazilian Soprano, to Revisit U. S.

Laïs Wallace, Brazilian soprano, is one of the best known singers here. She has toured with success many times in almost all the States of Brazil. In Rio she has given many recitals, including in her programs the best in music literature, displaying her vocal gifts and sure technique with much feeling and style. She has been in the United States, where she gave a recital of Brazilian songs in Washington, D. C.

Besides her annual tour through Brazil, Laïs Wallace will perform in Buenos Aires and Montevideo in the current year. She will appear again in the near future in the United States.

Brazilian Artistic Society Formed

The Brazilian Artistic Society (Sociedade Artistica Brasileira) is a recent organization, which is said to be in charge of the official season this year at the Municipal Theater. This season is being given under the auspices of the Cultural Department of Rio, whose director is Dr. Antonio Vieira de Mello. The president of this Society is Dr. Arnaldo Guinle and the general manager Luis Pereira, assisted by a staff composed of Silvio Piergili, Jose Siqueira and Eugène Szenkar. The official season always includes symphonic concerts by the Municipal Orchestra, recitals, a ballet season, a French or Brazilian comedy and drama series, and the operatic season. Usually artists, musicians, ballet company, French comedy and opera singers, as well as guest conductors come from abroad, although many local musicians, conductors and singers, and the *corps de ballet*, chorus and orchestra of the Municipal Theater cooperate in the season.

The opera season will be launched in July, probably with Wagner's Parsifal. All the performances of the opera season, and concerts will be broadcast. The Brazilian Artistic Society works in affiliation with groups in Sao Paulo and Buenos Aires.

Musica Viva Devoted to Moderns

Musica Viva is composed of a group of young composers and performers whose aim is to cultivate and diffuse new trends in music, particularly giving contemporary works. It was founded some years ago and has given many works in first hearing in Rio. It maintains a regular broadcast program every Saturday evening at the Radio Ministerio de Educaçao, gives courses in composition, publishes a monthly bulletin, and has published some new works. The principal members of the group are: J. H. Koellreutter, Geny Marcondes Koellreutter, Claudio Santoro, Egydio Castro e Silva, Guerra Peixe, Heitor Alimonda and Santino Parqinelli. The season will be opened with a concert by Esteban Eitler, flutist, and Dario Sorin, pianist, in May.

(Upper left)
THE BORGERTH QUARTET
of Rio de Janeiro, which will tour the United States. (Photo by Halfeld.)

(Upper right)
LAIS WALLACE,
well-known Brazilian soprano, who has given recitals in Washington. (Photo by Rosenfeld, Rio.)

(Below)
IGOR SCHWEZOFF REHEARSES
in Rio de Janeiro with the Ballet of Youth, future Brazilian National Ballet. (Foto Kurt.)

Borgerth String Quartet Active

Founded ten years ago, the Borgerth String Quartet has as members Oscar and Alda Borgerth, violinists, Francisco Corujo, viola, and Ibere Gomes Grosso, cellist. It is the best group of this kind in Brazil, and has performed in Rio de Janeiro, and other States of this country, as well as in Buenos Aires.

Several works have been dedicated to this Quartet, such as Villa-Lobos' Seventh Quartet, Everett Helm's First Quartet and works by Radamés Gnatalli and Lorenzo Fernandez. It has given several first hearings in Rio, among them scores by Arthur Shepherd, Everett Helm, Emerson Whithorne and the Villa-Lobos Trio commissioned by the Elizabeth Sprague Coolidge Foundation.

Burle Marx New Director Of Rio Theatro Municipal

Burle Marx, Brazilian conductor-composer, has been appointed Director of the Theatro Municipal in Rio de Janeiro.

Marx, whose works have had performances in the United States, is well known as a conductor.

String Quartet Borgerth

Oscar Borgerth } Violinists
Alda Borgerth }
Francisco Corujo, Violist
Iberê Gomes Grosso, Cellist

"One of the finest Quartets I ever heard."—*Villa-Lobos*
"In my opinion the Borgerth Quartet is one of the best I have heard till now."—*William Steinberg*
"The Borgerth Quartet displayed excellent qualities as individual performers, full ensemble understanding and perfect balance."
—*La Nacion, Oct. 26, 1946, Buenos Aires*
"The Borgerth Quartet gave a beautiful performance of Beethoven's Quartet op. 95, displaying together with a pure tone, a perfect balance of rhythms and great expressiveness."
—*Noticias Graficas, Oct. 29, 1946, Buenos Aires*

Quartet Borgerth, Av. Atlantica 326, Apto. 28, Rio de Janeiro

CULTURA ARTISTICA DO RIO DE JANEIRO

Telephone: 22-1516 —— P. O. Box 344
Telegraphic Address: "CULTURARTISTICA"

SOCIEDADE BRASILEIRA DE MUSICA DE CAMARA
(Brazilian Society of Chamber Music)

President: **Manuel Bandeira** ✦ ***Artistic Director:*** **Leo Peracchi**

String Quintet — Wind Quintet — Soloists

RIO DE JANEIRO, Avenida Nilo Pecanha 155, Sala 710

LAIS WALLACE
BRAZILIAN SOPRANO

"A singer with a warmly colored and expressive voice excellently controlled in the technical sense."
—*The Washington Post, March 1942*

"This gifted singer from the great nation to the South knows the songs of her native land. She knows, too, how to arrange them in effective sequence and how to present them with that happy union of vocal and dramatic art that makes great singers the world over. Mme. Wallace has a voice of distinguished quality."
—*The Evening Star, March 1942, Washington, D. C.*

Rua Teresina 19 Rio de Janeiro, Brazil

PARIS

By SUZANNE DEMARQUEZ

Paris

Two further stage revivals have taken place. At the Opéra we had Diane de Poitiers, ballet by Jacques Ibert, once commissioned by Ida Rubinstein. The work conjures up the atmosphere of the 16th century, which is realized with great freedom by the composer. The choreography by Fokine was replaced by that of Marcel Berge, the new *maitre de ballet*. Mlle. Bardin in the part of Diane is beautiful and dances with assurance. The old *décors* by Benois were again used.

At the Opéra-Comique, La Rêve by Alfred Bruneau (to a book by Emile Zola) was revived. In spite of certain weaknesses in the harmonic writing, the score preserves its flavor, the effectiveness, and the warm-heartedness which characterizes this composer. Of course, the acting was the same as that of earlier revivals. The performance was excellent. Jacqueline Cellier brings to life the pure heroine of the opera with excellent musicianship. The splendid voice and distinguished personality of the famous baritone Endréze work wonders. The tenor Louis Arnoult and the conductor Eugène Bigot also contributed largely to the success.

Dutch Orchestra in Visit

While the Orchestra Colonne gave guest appearances in Holland, the Residentie Orkest of The Hague came to Paris. Under the inspiring baton of its *chef*, Fritz Schuurman, the orchestra has grown to be one of the best in Europe, thanks to his musicianship and remarkable conscientiousness. The programs contained in addition to Berlioz, Wagner, Strauss, Ravel and Debussy, representative offerings of the contemporary Dutch school, such as Variations and Fugue by Andriessen, the Ouverture to Cyrano de Bergerac by Wagenaar and the very interesting Sinfonietta by Roos.

With great pleasure we attended a rehearing of the charming and lively Concerto for Violin by Claude Arrieu at the Orchestra Lamoureux with Bigot conducting and Roland Charmy as the excellent soloist.

Many New Scores

At the Societe des Concerts, Louis Beydts conducted the first performance of his own suite, D'Ombre et de Soleil, a work of delicate melodiousness, and entrusted to the sumptuous interpretation of the great cantatrice, Ninon Vallin. In the same concerts the youthful conductor Richard Blareau, *grand prix* of the Walther Straram foundation, made his debut. Though his interpretation of the Firebird was praiseworthy, that of the Siegfried Idyll necessitates some reservations. The very young cellist Guy Fallat, recent winner of the first prize of the Conservatoire, played the Boccherini Concerto, justifying the great hopes which were set on him.

The Orchestre Nationale de la Radio made us acquainted with a Ricercare by Daniel Lesur, a noble work, tender and exciting at the same time, written in an exquisite polymodal language; and Le Musicien dans la Cite, by Yves Baudrier, a colorful composition which somewhat lacks consistency.

Modern Offerings

The most important concert given by the Orchestre National was that under the sponsorship of the Pleiade, the organization founded by the Edition Galimard (Nouvelle Revue Française). The program, conducted by Roger Desormiere, a perfect interpreter of the most modern composers, offered the Paris premiere of the ballet suite Rebus, by Igor Markevitch, an old work of his which sounds dated.

Then we heard the first performance of the Concerto for piano, strings and percussion by Serge Nigg. The young composer, who studied at the Conservatoire as a pupil of Oliver Messiaen, followed the theories of Schoenberg before he was attracted by the former composer's style. His work mirrors these two schools. It is not completely atonal, nor completely Messiaen and we would prefer its being before all "Serge Nigg." But, the young man seems so devoted to his task that we trust in his future. With regard to the Fifth Symphony by Prokofieff, we have to confess that it let down his admirers which were thoroughly devoted to his earlier works.

VIEW OF PARIS
(From a book of photographs by Fritz Henlé, with text by Elliot Paul, published by Ziff Davis, New York.)

Schoenberg School Represented

Apropos Schoenberg, the two concerts given by René Leibowitz and a few soloists of the Orchestre National in honor of his school, excited public opinion to a high degree. Every young musician in Paris attended the events, at which besides works of Schoenberg, Anton Webern, Alban Berg and Serge Nigg scores by Leibowitz, Elisabeth Lutyens, Erich Itor Kahn, and André Casanova were heard. Was this a sign of the paths of music in the future? In any case, real musicians will always express themselves, whatever idiom they choose.

The "Triton" has given two fine concerts of chamber music. Programmed were Manuel Rosenthal's Les Soirées de Petit Juas and the String Quartet by Henry Barraud, a work of high standards and sincerity. Not to be overlooked are some charming melodies by Jean Rivier and Marcel Delannoy.

The new Piano Sonata by André Jolivet had its first hearing at a concert of the Triptyque and was repeated at the Société National. It is a work of solid craftsmanship, vivacious and of good musical structure. A marked success was gained by a Sonata for Two Pianos by Henri Martelli and the choruses for mixed voices called A Contre-voix by Florent Schmitt.

New Concert Works

At the Concerts Lamoureux, Eugene Bigot presented the first performance of Prelude, Sarabande, and Toccata for piano and orchestra by Marguerite Roesgen-Champion. Orchestrated with as much taste as culture, the little suite is distinguished by freshness and delicatesse. It brought a flattering success to its author, who interpreted the work at the piano. A Concerto Héroique, also for piano, was played with *brio* and remarkable authority by its composer, Jean Hubeau. At the same orchestral series we applauded a Suite by Henri Sauguet, Les Plaisirs et les Jours, personal impressions which charm with their simplicity.

The Roumanian conductor Charles Brueck, whose appearance I announced here recently, gave a second concert where more daring works were sandwiched in between familiar favorites of the audience, such as Beethoven's Symphony No. 8 and the Nocturnes by Debussy. It was the first performance in France of Arnold Schoenberg's Concerto for Piano and Orchestra, Op. 42, based like all of his recent works on the twelve-tone system. Only a few ears are capable of following, understanding and, above all things, loving these works. Consequently, the hall was filled with musicians who made it a success—if not for the composer, at least for the conductor and the pianist, the young Yvonne Loriod, who played the work by heart with a remarkable mastery. At the same concert was offered the first performance of Darius Milhaud's Opus Americanum No. 2, written in the U.S.A. in 1940 as ballet music, depicting the life of Moses.

The Concerts Pasdeloup offered a festival concert of music by Albert Wolff, entirely devoted to works of their president and conductor. We heard again the moving Requiem, the charming Concerto for Flute, and a new Symphony which proved his intimate knowledge of instrumental writing.

Strauss Score Heard

One of the most significant premières here recently was the Metamorphoses by Richard Strauss, played for the first time in France by the Orchestre National under Manuel Rosenthal. Written for string instruments, it is a gigantic Andante, a long meditation, inspired by the Funeral March of the Eroica. The lyric work created great admiration amongst many deeply moved listeners.

The following concert offered works based on Colonial themes, commissioned by the Radiodiffusion Française from Jean Martinon, Jean Rivier, and Jeanne Leleu. It was remarked that such official commissions do not suffice always to induce masterpieces, and that the colonial inspiration "evokes more universal exhibition than authentic exotism."

We received a visit from the Boyd Neel Chamber Orchestra from England, in exchange for the visit of the Ars Rediviva instrumental ensemble to London. Works by Byrd, Purcell, Roussel, Britten and Arthur Bliss were executed in excellent style and in perfect readings.

The Orchestre Marius François Gaillard made an auspicious return with a classical program in which mastery of execution and minute observation of nuance led to a triumphant reception. Programmed were works by Beethoven, Mozart and Schubert, the last named executed with a finesse and lightness which were unsurpassable.

INTERNATIONAL OFFERINGS MARK SPRING

Vienna Opera in Visit

We enjoyed a visit from the Vienna Opera, which appeared at the Théâtre des Champs Elysées during a week. They gave Mozart's Don Giovanni and Così Fan Tutte, and two concerts, one conducted by Josef Krips, head of the Vienna Philharmonic, the other by Paray.

Don Juan had a remarkable success. The performance had the assurance not of an extraordinary event; one felt it was, so to speak, a part of the ensemble and the magnificently trained orchestra. The drama moved rapidly and naturally to its tragic end. Paul Schoeffler is the ideal Don Juan, vocally and physically, though a bit restless. Erich Kuntz showed himself a perfect comedian as Leporello; Anton Dermota as Ottavio had an astonishing vocal facility. Maria Cebotari had a great success as Donna Anna. The performance of Così Fan Tutte also made for complete enchantment, with an orchestra which was subtle and full of nuance and a vocal ensemble of rare unity.

The fine concert, directed by Krips, gave works such as Weber's Oberon Overture and Schubert's Unfinished Symphony and fragments by Johann Strauss played with verve, gaiety, and a rhythm which enchanted the audience. The house was packed for all the events, and the elegance of the audience recalled the great Parisian evenings of happier days.

Cortot Back

The return of Alfred Cortot to the Société des Concerts was eagerly anticipated by many. Unfortunately, the decision of the Musicians' Syndicat to prohibit his playing with orchestra provoked regrettable incidents in the hall. The great pianist played as soloist works by Chopin in the midst of a storm of protests, in part owing to his attitude during the war.

Some interesting recitals should be mentioned. The Norwegian composer, Geirr Tveitt, presented his piano works written in the Dorian, Lydian, and Phrygian idiom, which are undoubtedly gifted musical exhibitions. Madeleine de Valmalète; the remarkable musician Pierre Sancan; the noted Russian, Borovsky and Jeanne-Marie Darré were among the pianists who were applauded most. Among the violinists, the famous Henri Merkel and the young but already well known Michèle Auclair gained deserved successes.

Recitalists Aplenty

Among the piano recitals I want to point to the one given by Julius Katchen at the Théâtre au Champs-Elysées. This young American pianist has already impressed by his exceptional qualities as a technician, his poise and the beauty of his touch. He has yet to learn to be more disciplined, and above all to care more for the "construction" of his interpretations, which often lack logic and the deeper knowledge of the masters.

This knowledge is owned by the Chilean pianist, Claudio Arrau, to a high degree; he was greatly admired for the purity and delicacy of his playing.

Even if one is not always in accord with the conceptions of Niedzielski, one has to grant that his Chopin recital filled the Palais de Chaillot.

Among the singers—too numerous to mention all of them—I want to report the success of Madeleine Martinetti, who won the Prix d'Honneur du Grand Prix de Disque 1947. Her magnificent contralto voice, subtle and of a moving timbre, made a very good impression in classical works and new songs by Honegger and Delannoy, accompanied by the composers. The microphones of Lausanne, Radio Luxembourg and Monte Carlo, united on the stage of the Salle Gaveau, transmitted the concert to their respective listeners.

JOAQUIN

NIN-CULMELL

UNIQUE ARTIST

PIANIST – COMPOSER – CONDUCTOR – LECTURER

Associate Professor of Music, Williams College, Williamstown, Mass.

PIANIST

Olin Downes, New York Times:

". . . swift and sensitive Latin fingers, taste and fine musicianship."

Jerome D. Bohm, New York Herald-Tribune:

"Sure fingered technique, a secure sense of rhythms, a widely variegated tonal gamut with unfailing taste and discretion."

John Briggs, New York Post:

". . . performance was altogether effective, and roused his listeners to a high pitch of enthusiasm."

Alexander Williams, Boston Herald:

". . . I would infinitely rather listen to Mr. Nin-Culmell, than to a number of very celebrated executants whose names are bywords at the box-office . . ."

Christian Science Monitor, Boston:

". . . interpretation of Spanish music is energetic, in rhythm, virile, and assertive in melody, and wide awake in tempo. There is nothing melancholy, languid, or dreamy about it. There is no lingering back in a romantic past, but rather a breaking out into realistic now and here. The titles of the Four Pieces by Falla which he presented . . . may have a historic-period look . . . under his hands their tone and accent are altogether of today."

COMPOSER

Quintet for piano and strings (Oxford University Press, London)
Piano Sonata (Oxford University Press, London)
Concerto for piano and orchestra
Three Impressions (Rouart et Lerolle, Paris)
Setting of Poems by Jorge Manrique for soprano and string quartet (In Manuscript)

CONDUCTOR

Founder, Music Director of the Berkshire Community Orchestra, Massachusetts.

LECTURER

University of Miami
Duke University
Arts Club (Chicago)
University of California
Over WQXR on French and Italian Operas for the Metropolitan Opera Guild, Season 1944-45

Soloist With:

Rochester Philharmonic—Iturbi and Leinsdorf
Museum of Fine Arts, Boston, Mass. . . . . (re-engaged)
Havana Philharmonic, Havana, Cuba—Roldán and Kleiber
Sociedad Pro Arte Musical, Havana, Cuba . . (3rd appearance)
New Friends of Music—Stiedry

BALDWIN PIANO

Suite 701, 119 West 57th Street, New York 19, N. Y.

BRITAIN: Rosenkavalier In Vernacular

By HUGH LIVERSIDGE

London

Covent Garden gave us Der Rosenkavalier in English. The performance could not be described as in the true Richard Strauss tradition or even approaching former pre-war performances in the original language at the same theatre. And yet it probably served a useful purpose to those who were making their first acquaintance with the opera—and in this operatically benighted isle, this number is probably larger than some might think.

Doree as the Marschallin

As the Princess von Werdenberg Doris Doree sang quite nicely but her Marschallin, despite its dignity, is not completely convincing. David Franklin as Baron Ochs, had a nice bass voice. But was this genial old English Country Squire Strauss's Ochs? If at times he suggested an 18th century operatic nobleman, it was Almaviva in Le Nozze di Figaro.

MacWatters Sings Sophie

The success of the evening was really achieved by charming young Virginia MacWalters, who as Sophie looked enchanting and sang most pleasantly. But she wants to guard against a tendency to overstep the boundary which divides opera from musical comedy.

I could not reconcile myself to the Octavian of Victoria Sladen, and as for the Faninal of Graham Clifford, I thought it was as musically unfortunate as his Papageno. The orchestra played with exuberance if not always perfectly. Carl Rankl wielded the baton.

In a repetition the new English version of The Magic Flute, Jess Walters took the part of Papageno in a vigorous reading, and Miss Doree sang the First Lady. It remains a rather "popularized" edition of the masterwork.

Joan Hammond for Vienna

To Joan Hammond, famous British lyric soprano, belongs the unique distinction of being the only British singer to be engaged by the Vienna State Opera for 30 years! Miss Hammond will star in a number of roles including Tosca and Butterfly. Due to the war, Miss Hammond's activities have been mostly confined to Britain.

After her three months' engagement with the Vienna Opera, she has to prepare for an extended South African celebrity tour in the late Autumn and expects to appear in the U.S.A. later on.

Beecham in Controversy

Sir Thomas Beecham can generally be trusted to stir the public. He has recently started a series of Sunday Mozart concerts at Drury Lane with his Royal Philharmonic Orchestra. A notice was issued to the effect that evening dress was preferred. This brought a storm of protest from the public and a rejoinder from Sir Thomas that "As far as he was concerned, the audience could come in woad" (a blue paint worn by the ancient Britons before they invented clothes) "so long as it loved music."

As regards the actual performance, there is not much that need be said about Beecham's Mozart. (Sir Thomas made a sartorial compromise by appearing at the first concert in a tropical dinner jacket.)

B.B.C. and L.P.O.

Despite a certain amount of unfavorable publicity in the press, the British Broadcasting Corporation is paying rather more attention to the claims of serious music-lovers—more particularly with regard to the Third Program.

A few samples of the fare provided in the latter are: the stupendous Requiem Mass of Berlioz conducted by Beecham, and William Walton's String Quartet, which received its first performance by the Blech String Quartet. The latter seems to try to reconcile two styles—the antagonistic and the tranquil.

The London Philharmonic Orchestra is running a very successful Beethoven series at the Albert Hall under the brilliant Italian maestro, de Sabata.

British Composers Helped

The New London Orchestra closed the highly successful season of weekly Sunday Concerts at the Cambridge Theatre, London. The programs, planned by Alec Sherman, founder and permanent conductor of the orchestra, were designed to include, whenever possible, one work by a British composer at each concert. During the season the following contemporary British composers were represented: Lennox Berkeley, Delius, Elgar, Howard Ferguson, Eugene Goossens, John Ireland, Constant Lambert, Ernest Moeran.

Hampton Court Concerts

In June and July Alec Sherman and the New London Orchestra will be giving the fourth season of Serenade Concerts in the William III Orangery, Hampton Court Palace. These concerts, which began during the war, have become established as one of the delightful features of the London summer season. Many ex-service visitors from abroad, who are coming to renew their acquaintance with the London they first met during the war years, have written to say how greatly they enjoyed these Serenade Concerts during the war and how much they are looking forward to this season's concerts.

BRITISH FESTIVALS THIS SUMMER

June 11-15—International Eisteddfod, Llangollen, North Wales
June 21-28—Canterbury Festival
June 30-July 4—Cheltenham Festival
July 4-26—Glyndebourne Festival
July 14-19—Festival of Elgar Music, Malvern
Aug. 4-9—National Eisteddfod, Colwyn Bay, North Wales
Aug. 24-Sept. 15—International Festival of Music and Drama, Edinburgh, Scotland
Sept. 7-12—Three Choirs Festival, Gloucester

AUSTRALIA: Goossens' Role Seen Important

By ELIZABETH PLUMMER

Sydney, N. S. W.

The appointment of the distinguished composer-conductor, Eugene Goossens, as Director of the State Conservatorium and the Australian Broadcasting Commission is regarded with sincere gratification by orchestras, musicians and audiences. His tour during 1946 were memorable for his brilliant leadership and as an outstanding musician with fine interpretative ability in both classic and modern music.

In his search for typical Australian compositions he discovered John Antill's Corroboree, a ballet suite inspired by the composer's youthful visit to the aboriginal camp at La Perouse. The ballet, conducted by Goossens, had its premiere at the Albert Hall, London, and recordings were made of the first section. This year it will be presented at Covent Garden. The principal role of the Medicine Man will be taken by Australian-born Robert Helpmann.

On the noted conductor's recommendation to the Covent Garden Opera Co., William Herbert, young Melbourne tenor, is leaving for London after appearing under the direction of the ABC. Also acting under his advice Charles Mackerras, a gifted and youthful oboist and conductor, is to study in London with Leon Goossens. To fill the vacancy in the Sydney Symphony Orchestra, Horace Green, English oboist, has arrived and has joined the professional staff at the State Conservatorium.

John Antill, on his return from London, has been appointed N. S. Wales Musical Supervisor of the Australian Broadcasting Commission.

Brahms Festival

The Brahms Festival sponsored by the ABC was held at the State Conservatorium. Loudspeakers were installed and the lawns were thronged with an overflow audience which enjoyed the concerts under ideal summer conditions. The programs, conducted by Percy Code, included four orchestral and three chamber music concerts. Soloists were Robert Pikler, Hungarian violinist, and Jascha Spivakovsky, who gave a fine reading of the B flat piano Concerto.

The chamber music recitals offered by the newly formed Musica Viva included Gunter Hirschberg, baritone, and Alfred Lorenz, bass-baritone as soloists. The final concert was held at the Town Hall, featuring the Requiem with the Hurlstone Choral Society and Ruth-Pearce Jones, soprano, and John Probyn, baritone, as soloists. The festival was a pronounced success, attracting capacity halls throughout the season.

Plans for ABC Season

The ABC has announced its program for 1947. There will be 370 concerts, of which 270 will be orchestral. Subscription series will be increased in the Capital cities, and Tasmania is included in the schedule. Owing to the co-operation of the Queensland Government and the Brisbane City Council with the ABC, the Symphony Orchestra in that city is now established.

School children's orchestral concerts will be given in Sydney and Brisbane at popular prices. Committees of young people under 25 will be formed to arrange programs for youth orchestral concerts in New South Wales, Victoria and Queensland. Also arranged are subscription concerts to be held in Canberra, Newcastle and leading country centres, at which celebrity vocalists and instrumentalists will appear.

The first of the Celebrity artists to arrive under direction of the ABC will be the Chilean pianist, Claudio Arrau, for an eleven weeks' tour. Following him will be the American violinist Isaac Stern, and in June the Czech conductor, Rafael Kubelik, arrives.

Lorna Sydney, soprano, was to visit Australia in April. Born in Western Australia, she was a fellow pupil with Eileen Joyce, pianist, at Perth. As a protégée of Lotte Lehmann she studied at Vienna and after experiencing ordeals of war made her debut with the State Opera in that city. She has been heard on the concert platform under the batons of Furtwängler, Schneevoigt and Mengelberg.

Dr. Edgar L. Bainton, late Director of the State Conservatorium, was appointed Examiner for the London Royal School of Music in New Zealand, and while there he conducted the newly formed Symphony Orchestra in Wellington and gave piano recitals and lectures which were broadcast. During his short stay in Sydney he was guest conductor for the ABC's free Sunday Afternoon Concert at the Town Hall. This was relayed to Hyde Park, several blocks away, by land lines and loudspeakers—an innovation which was highly successful and enjoyed by a huge audience. The hall was also full. The program comprised Beethoven's Symphony in C Major, Delius' Piano Concerto in C minor with Gloria Noud as soloist; and the premiere of Bainton's Suite for strings and orchestra, which received a rousing ovation.

Dr. Bainton returns to New Zealand as guest conductor for the Christchurch and Wellington Symphony Orchestras.

•

Seeks Artist Exchange Between Britain and U. S.

To the Musical Courier:

Tilgate Forest Lodge,
Crawley, Sussex, England.

I have long been interested in the exchange of first class artists between the United States and Great Britain, and I feel that now is the time to act. Can anyone make suggestions as to forming a committee on each side of the water? I know many on our side in London who would help, and can think of no finer medium than the Musical Courier to help towards our aims.

Sincerely yours,
EVELYN NORRIS.

JACQUES SINGER, new musical director of the Vancouver Symphony Orchestra, heads his forces in one of the first concerts under his direction. In 1947-48 the orchestra has scheduled 12 subscription concerts, a series at the University of British Columbia, "pop" concerts, youth and children's concerts, choral and special events and brief tours. (Other Canadian News, page 37.)

•

KEITH PROWSE
Everything in Entertainment
Music, Seats, Records, etc.
159 New Bond Street (and branches) London W.1.

LONDON PHILHARMONIC ORCHESTRA, Ltd.
53 Welbeck Street, London W. 1, England

HEINZ UNGER
CONDUCTOR
Northern Philharmonic Orchestra, Leeds
Guest Conductor of the L.P.O.
17 Abbey Road, London N.W.8. England

JOAN HAMMOND
LYRIC-DRAMATIC SOPRANO
Personal Rep.
MARRIOTT, 75, Eaton Terrace, London, S. W. 1.

LILY PONS

SINGS SONGS AND TRANSCRIPTIONS BY

FRANK LA FORGE

SONGS

	Publisher
*Bird Song	Ricordi
Come unto these yellow Sands	Schirmer
Cupid Captive	Galaxy
*Menuet Varié	Schirmer
Pastorale	Galaxy
To a Messenger	Schirmer

TRANSCRIPTIONS

Alabieff	— The Nightingale	Fischer
Bach	— Now the Sheep secure are grazing *(The Birthday Cantata)*	"
*Bellini	— Here his Voice with tender Accents *(Qui la voce) (I Puritani)*	"
*Bishop	— Echo Song	Schirmer
*Bishop	— Pretty mocking Bird	Ricordi
Donizetti	— O Radiance of my Being *(Linda di Chamounix)*	Fischer
*Donizetti	— Mad Scene (*Lucia di Lammermoor*)	"
*Donizetti	— O could we lightly fly *(from the French edition of Lucia di Lammermoor)*	"
*Gounod	— Waltz Song from "Mireille"	"
*Grétry	— La fauvette *(Zemire et Azor)*	Schirmer
Handel	— Hallelujah! *(Esther)*	Fischer
*Mozart	— Variations	"
Poldini	— Dancing Doll	"
*Proch	— Theme and Variations	"
Rossini	— The Promise	"
"	— The Alpine Shepherdess	"
"	— Tarantella	"
"	— Ah! the Voice I lately heard *(Una voce poco fa) (The Barber of Seville)*	"
Strauss	— Storielle del bosco Viennese	Schirmer
Viardot	— How shall an artless Maiden	Fischer
Bishop	— Lo! here the gentle Lark	"
Delibes	— Ballerina *(Pizzicato)*	"
Grétry	— No more shall Sorrow Rose Chérie *(Zémire et Azor)*	"
J. Strauss	— Fledermaus Fantasy	"
"	— Voci di Primavera	"
Thrane	— Norwegian Echo Song	"
Lily Pons Song Album, Vol. I (Vol. II to appear soon)		"

* *With flute obbligato if desired.*

La Forge–Berúmen Studios **1100 Park Avenue, New York City** **ATwater 9-7470**

THE YAYSNOFFS

Exclusive Management: ALBERT MORINI
119 West 57th Street, New York 19, N. Y.

Recent Triumphs

IN CONCERT

"Young artists who bring a remarkable timing, a psychic coloring that seems rooted in telepathy. A single, rather than a dual creative impulse, in every number of their varied program."
—*Mobile (Ala.) Press*

"The lovely sister-artists demonstrated that two pianos may be better than one. Their transcription of Chopin's Valse Brilliant was mystical and vibrant with a magic that reached the heart."
—*Mobile (Ala.) Register*

"The Yaysnoffs are remarkably versatile musicians, being equally at home in all schools and styles of music. They possess the required musical understanding to play effectively such contrasting material as Bach and Gershwin."
—*Middletown (O.) Journal*

"The audience was captivated by the charm and freshness of the program. That this is an ensemble of high quality was evident from the extraordinary communion of feeling of the artists."
—*Cincinnati Times-Star*

"The Schumann Variations were magnificently played . . . That the Yaysnoffs have much to offer as contributors to the limited two-piano literature was shown in their own compositions."
—*Detroit Free Press*

"The Yaysnoffs are a gifted and facile two-piano team. They do a precise, workmanlike job."
—*Detroit Times*

"The masterly construction and impressiveness of the composition, coupled with dignity of interpretation played by the Yaysnoffs, made the Schumann Variations the high spot of the program. Their charming arrangements of works by Saint-Saens, Chopin, Strauss, were done with beautiful tonal effects. The delicate gossamer touch in the graceful running embellishments showed marked artistic skill." —*Durham (N. C.) Sun*

WITH ORCHESTRA

(Jackson Symphony) "The Yaysnoffs at the grand pianos displayed their brilliant arrangement of Liszt's Hungarian Fantasy."
—*Jackson (Miss.) Daily News*

(Cleveland Orchestra) "Yaysnoffs Score With Audience (Headline). Rhapsody keeps 5,092 in high spirits."
—*Cleveland Plain Dealer*

MILAN: Britten Opera and Revivals at La Scala

By MARY TIBALDI CHIESA

Milan

Musical life in Italy has been rapidly reorganizing itself during the last two years; concert and operatic activities are spreading all over the peninsula, in a most praiseworthy competition of artistic aims.

Opera has its central focus in Milan, where the Scala holds the primacy of Italian theatres. Other opera seasons take place in Turin, Venice, Bologna, Florence, Rome, Naples, and sporadic performances appear here and there in provincial centres.

A "Crisis" in Opera

Of course, favorite Italian opera composers such as Rossini, Bellini, Donizetti, Verdi, Mascagni, Puccini, as well as some foreign ones like Wagner, Mussorgsky, Gounod, Bizet, Massenet, continue to cast their spell on the audiences, and succeed in selling out theatres.

Much more difficult is the situation for contemporary or little known works and composers. These have to struggle hard against the lack of interest in the public. The necessity of a complete renewal of opera is felt in Italy as everywhere, but up to now no successful attempt has taken place. And the crisis of the opera stage comes largely from this want of fresh material and new contribution on the part of living composers.

Orchestras Thriving

Symphonic and chamber orchestras prosper all over Italy. Milan has no other large symphonic ensemble besides the Scala Orchestra, which in spring and autumn, between opera seasons, gives series of concerts in the Scala. During the winter there are two chamber orchestras, one under permanent direction of Sanzogno, which gives two concerts a week at the Teatro Nuovo under Italian and foreign conductors; and the string orchestra of the "Angelicum," under permanent direction of Gerelli, gives a concert every Thursday night with different conductors. A third chamber orchestra plays in and out of town under Casale.

Radio Groups Prominent

Excellent permanent symphonic orchestras play in Florence and Rome. Trieste, Venice, Bologna, and Naples have only an orchestra for operas and concerts. One of the very best Italian orchestras is the Turin Radio orchestra of the R.A.I., which plays every week under excellent conductors, the permanent artistic director being Mario Rossi, with Fighera, as associate. The R.A.I. has also three minor orchestras, that play light classics. In Rome the R.A.I. has a symphonic orchestra, which gives concerts every week under the permanent survey of Previtali.

Besides, the Radio stations, divided into two fields, The Blue Network (North) and The Red Network (South), the first under Dr. Zaffzani and the second under Razzi, broadcast opera and concerts in connection with theatres and musical societies of various Italian towns. Included are Florence (where the orchestra of the Teatro Comunale is celebrated for its qualities), Venice (where the orchestra of Teatro della Fenice is also a very good ensemble), and Rome. The last, as is well known, possesses one of the most famous Italian symphonic orchestras—created by Molinari, artistic director; it plays during winter and spring in the Teatro Argentina and during the summer in the atmospheric Basilica di Massenzio ruins.

The Radio also gives excellent chamber concerts (the programs are very often exquisitely made up by a refined connoisseur, Favaretto) and has two permanent quartets. Important radio stations are the autonomous Radio-Sardegna (where a chamber orchestra plays under M. Margola, conductor and composer of distinguished qualities), and the Radio stations of Genoa, Naples, Bari.

Florentine May Festival Revived

This spring the well-known institution of the "Maggio Fiorentino" has been revived, and a series of concerts and performances will take place as usual in Florence. Siena continues its excellent musical tradition, and the Accademia Chigiana offers concerts to the public and lessons to the pupils. The permanent Siena Quintet is a well-known and celebrated ensemble. Other excellent chamber music ensembles are the Scala Quartet, the Poltronieri Quartet, the Ferro Quartet, the Nuovo Quartetto Italiano, the Trio of Trieste and the Duo Gorini-Lorenzi.

Novelties at Scala

The Scala season has followed its normal course during recent months, offering a series of really excellent performances. The house has been nearly always sold out, in spite of the terribly cold winter, with an unprecedented display of snow and ice, and notwithstanding that motor cars were forbidden to be taken out at night. But the Milanese are always very fond of opera and greatly attached to their Scala, and when a favorite work or a beloved singer is announced, they brave nasty weather and post-war difficulties without complaints. That was the case for Donizetti's Lucia di Lammermoor, conducted by Panizza, with Lina Pagliughi as protagonist, a coloratura soprano endowed with exceptional vocal gifts, who was well partnered by tenor Malipiero, baritone Savarese and bass Siepi.

An excellent performance was Damnation of Faust by Berlioz, entrusted to the direction of Serafin, with tenor Binci, soprano Gabriella Gatti and baritone Gobbi as principal interpreters. This opera contains some of the most beautiful pages of French music, such as the Elves' scene on the meadow and the dream of Faust. But the fragmentary character of the work unfortunately is felt at every revival. Perhaps one day the Scala will bring out other works of this composer, such as The Trojans at Carthage, and Beatrice and Benedict (the last particularly dear to Liszt), unjustly fallen into oblivion and worthy to be revived.

Popular Works Restored

France was well represented by another opera of the Scala program, Samson and Delilah by Saint-Saens. Jonel Perlea, an excellent Roumanian conductor, whom the Milanese public had the occasion to appreciate during the Spring concert season, gave to the opera all due care and polish in a first-rate performance. The protagonists, tenor Tasso and contralto Ebe Stignani, as well as the minor parts and the chorus, all sang and acted admirably in the frame of spectacular settings, lighting and costumes. Thus, the beautiful work had a memorable revival and was received with the utmost approbation and enthusiasm.

Warmly acclaimed were also Andrea Chenier by Giordano (conducted by Serafin, with tenor Gigli, soprano De Giulio and baritone Tagliabue) and L'Amico Fritz by Mascagni (led by Guarnieri, with Fiorella Carmen Forti, Lina Zinetti, Malipiero, Borriello), both belonging to the most successful repertoire works. During Carnival period the Scala direction offered for the delight of children as well as of parents a charming new edition of Humperdinck's Hansel and Gretel, conducted by Guarnieri with Lina Zinetti, Tatiane Menotti and Kravcenko as protagonists; and three ballets: Viennese Follies, based on Johann Strauss' famous waltzes conducted by Rivoli, Petrouchka by Stravinsky, led by Serafin, and the Bolero by Ravel, conducted by Malatesta. These were given in original choreographies by the Hungarian regisseur and dancer Milos, with a well balanced variety between romantic and modern flavor in scenery and costumes by Benois, Bilansky, Santoni, and Colombo.

Tristan and Isolde was performed under the direction of De Sabata, who interprets this work masterfully. Unfortunately the splendid rendering of Isolde by Kirsten Flagstad did not find an adequate counterpart in the Tristan, and thus performance was not so satisfactory as it might have been.

Peter Grimes in Local Bow

Lent brought us a novelty from across the Channel, the work of the English composer Benjamin Britten, Peter Grimes, from a poem of the last century by George Crabbe, arranged in libretto form by Montague Slater.

As Americans are familiar with this work from its staging last summer at the Berkshire Festival, it remains only to tell how Milan received it. It was to the Italian taste a libretto rather lacking—despite its interesting situations and grim atmosphere—in contrasts between the various characters. It was felt here that they remained dim shadows, lacking in passion and warmth.

As for the music, it was considered here very eclectic, as it includes both romantic and modern attitudes, sometimes expanding melodically in traditional operatic lyricism and again taking a realistic turn of contemporary flavor. The collective scenes of most tragic intensity worked well on the audience, which on the whole showed lively interest and sympathy for this new opus and welcomed it with applause and recalls for the conductor, Serafin, and the artists. The latter included the soprano Suzanne Danco, a delightful incarnation of the old-fashioned village teacher Ellen, and tenor Prandelli, an excellent and powerful Grimes. The chorus, entrusted to the experienced training of Veneziani, was above all praise. Suggestive scenes and costumes were by Neher, Romei and Benois, and Zimmerman was the excellent *regisseur*.

Verdi's Traviata, conducted by Serafin, had as a protagonist the well-known soprano Margherita Carosio, who excels in this role, and was well aided by tenor Malipiero and baritone Savarese. There followed Massenet's Manon, with a first class interpreter, Mafalda Favero, excellent in dramatic and vocal qualities, showing a refined sensibility and emotional power. The latter work, conducted by Guarnieri, included the tenor Di Stefano, a young singer of great possibilities, who won a warm personal success as Des Grieux.

The Scala closed its season with the first performance since the war in Italy of Wagner's Meistersinger, Tullio Serafin conducting (he subsequently resigned his post as artistic and musical director for other reasons). Alexander Sved, of the Metropolitan, sang Hans Sachs and, like the whole production, scored a great success.

Concerts in Milan

During the winter season Milanese concert-goers followed with great interest the series of chamber orchestra performances at the Teatro Nuovo. Every week a different conductor—in the last period Pizzetti, Sanzogno, Giulini, Zecchi, Van Kempen, Gavazzeni, La Rosa Parodi, Cantelli—leads the orchestra in two concerts, where generally a soloist, pianist, violinist, cellist or singer is presented in ancient and modern music. That gives the public an opportunity of listening to works not often performed in concerts and well worth hearing.

The names of old and modern masters alternate with recent or contemporary composers of all countries. Some works by Italian musicians such as Pizzetti, Ghedini, Bettinelli, Tedeschi, had their premieres in these auditions.

Generally the public in Milan listens interestedly to new music, but it does not find many adherents, except in a small minority of hearers. There is nothing to do but register this fact and persist in performing novelties.

Other interesting chamber orchestra concerts take place every week at the Angelicum.

Some well-known soloists were heard in Milan. Special attention was given the recitals of the American bass Frank Edwinn (who, accompanied by Di Stefano, sang a cycle of American songs from 1700 to the present day); of the pianist Arrau; the cellist Fournier; of the violinists Odnoposoff and Kulenkampff; and the performances of excellent ensembles such as the French Quartet Loewenguth, the famous Lener Quartet, the New Italian Quartet and the Trio of Trieste. The last two ensembles are composed of young artists, who show remarkable earnestness of intention and have already gained considerable achievement in their interpretations, playing with perfect assurance and poise.

RECONSTRUCTED LA SCALA,

as it appeared at one of the concerts conducted there by Arturo Toscanini with soloists, chorus and orchestra of the famous opera house participating. (International News Photo, by Goldoni.)

CENTRAL EUROPE

Vienna Musical Revival Begun Especially in Operatic Field

By DR. ERWIN MITTAG

Vienna

To give an account of the past music season is nowhere more difficult than in the case of Vienna. Whereas in most states—even in the western capitals of Europe which were not spared by the war and are now suffering from its consequences—it would suffice to name a number of concerts and the performances of several operas and interpretations, there is a revolution, a reconstruction, taking place in Austria now.

The culture departments of the Occupation Forces provided for artistic events. The U.S.A. sent many an artist across the ocean. We have them to thank for getting to know the conductors Krueger and Leinsdorf. In the person of the pianist Wallenborn, champion of all things new, Vienna has acquired a valuable enrichment of her musical life.

In this connection we also have to mention the great services rendered by the Commander-in-Chief of the American Forces, General Mark Clark, towards making the Salzburg Festival Plays possible. We were most interested also to know some American choral music through the Glee Club of the Rainbow Division. We should also like to mention another artist who always was a good friend to Austria—Grace Moore, killed in an accident, whose last concert is still fresh in our memories.

The U.S.S.R., too, was most active in the musical sphere. The Society for the Strengthening of Cultural Relations between Russia and Austria arranged a number of concerts during the past season. We heard, among others, pieces by Shostakovich, Prokofieff and Khatchaturian. The Fifth and Seventh Symphonies of the first-mentioned have become popularized here to a certain degree.

Paris sent an ensemble which gave a beautifully rounded performance of Debussy's Pelléas. Charles Münch conducted one, and Paul Paray several Philharmonic concerts. The latter got on so well with the orchestra that he was engaged as its conductor for the first tour abroad which the ensemble undertook after the war. With his Concert-Mass, Paray also introduced himself as a composer to the people of Vienna.

Pieces by Walton and Bliss were performed by artists of the English circle. Sir Adrian Boult conducted. We have to thank Sidney Beer, who studied in Vienna, for a beautiful performance of Mahler's Fourth.

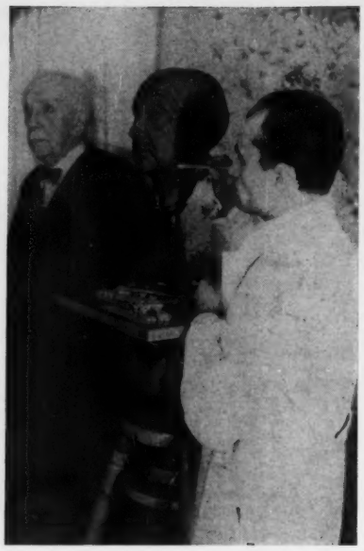
State Opera Events

The State Opera, whose Director is the composer Franz Salmhofer, has accomplished a great deal of work. Josef Krips and Rudolf Moralt were the permanent, hard-working conductors. The conductors Clemens Kraus and Karl Böhm will in all probability again play an active part in the musical world after the examination of their political attitudes has been concluded (it is expected that this will very soon be favorably decided). Otto Klemperer was heartily welcomed when he conducted Don Giovanni recently. Mesdames Konetzni, Höngen, Seefried, Welitsch and Schwarzkopf, the excellent baritones Schöffler, Hotter and Kunz, the lyric tenor Dermota—to mention only a few of the many prominent artists—form an ensemble of outstanding ability. The heroic tenor is Max Lorenz.

Of Mozart's operas, Figaro, Don Giovanni and Die Entführung are included in the repertoire; and of Wagner's, Tristan and Tannhäuser.

Salmhofer's Werbekleid, a peasant opera, was performed as a novelty. Richard Strauss was represented with Salome and Der Rosenkavalier. Pique-Dame, Carmen and Rigoletto have been musically and scenically newly staged, and a performance of Madame l'Archduc by Offenbach is being rehearsed. The chorus of the State Opera has retained its excellence. As the rebuilding of the bombed-out opera-house will take some years, the Theater an der Wien, the Volksoper and the Redoutensaal in the former imperial palace are used for these performances.

Lothar Wallerstein recently came back from America, where he has been active at the Metropolitan, and again showed his expert hand as of yore in guest stage direction for the Vienna State Opera. He made most successful restagings of Tannhäuser, Aida and Weinberger's Schwanda—the Verdi work sung in Italian for the first time by this company and with the crowd scenes built up in masterly fashion. Erich Leinsdorf, on his recent guest visit, conducted Schwanda as well as other works with much spirit.



RICHARD STRAUSS POSES
at his home in Switzerland for a model of his head sculptured by M. Fiotrovsky.

Concert Happenings

The backbone of the Viennese concerts are the Society of the Friends of Music and the Konzerthaus Society. The former is presided over by Dr. Hryntschak, the latter by Manfred Mautner von Markhof. The Philharmonic concerts were conducted by Krips, Moralt and Paray and to these can be added the guest-conductors Barbirolli, Leinsdorf and the Swiss Volkmar Andreae. Mathis, der Maler by Hindemith and the Peacock-Variations by Kodaly appeared on the program for the first time. A Brahms festival concert in honor of the 50th anniversary of his death will take place in the near future. Its management was entrusted to Hans Knappertsbusch.

The permanent conductor of the Musikverein-Concerts was Hans Swarowsky. Compositions by Respighi, Schönberg, Prokofieff, Korngold, Kienzl and Josef Marx were played, as well as many old standard works.

(Continued on following page)

Berlin Opera Premieres Work By Von Reuter

By BLANCHE BARNEY JANSON

The first world premiere since the war was given recently by the Berlin Staatsoper, the opera Postmeister Wyrin, by the American violinist and composer Florizel von Reuter.

Mr. von Reuter wrote his own libretto from Pushkin's novel, diverging extensively from that work in producing an opera which lasted four hours.

The Intendant of the Staatsoper had taken great trouble to make this world premiere a success, using lavish costumes and scenery, but most critics agreed that the opera was not ordained to survive long. The first performance proved something of a disappointment, in spite of the combined efforts of all.

As violinist Mr. von Reuter has a keen sense for melody, which he exploited lavishly, especially for the string section. But, as Pushkin's work demands a more serious tone—instead of lighter vein, bordering often on the operetta style, the opera was not wholly satisfactory—nor was its style in any sense novel.

Good Cast Heard

The cast was admirably well chosen. Jaro Prohaska as Postmaster Wyrin gave one of his most dramatic and gripping portrayals and sang magnificently. Helene Wlaschek as Dunja was charming. A new tenor was heard to advantage—Kurt Schüffler, whose acting and singing were excellent. Kurt Rehm and Ilse Hübner also gave good performances. C. Winkler directed, bringing out all the highlights of this new score.

Florizel von Reuter is little known in America, as he has concertized mostly in Germany since he was a child prodigy of five. For many years he was also a member of the Elly Ney Trio.

Premiere of Work on Rubens' Life Planned

Another world premiere is scheduled for the Berlin Staatsoper. This time the composer is Theo Mackaben, who has chosen a most fascinating subject for his creation—none other than the famous painter Rubens. Mr. Mackaben has woven his own melodies together with those of Donizetti—an interesting experiment, to say the least. The whole opera—although based on old Italian music and art—will appear in modernized form. The title has not yet been announced, but the work is expected to receive its world premiere within the next few months.

Other Musical News

Richard Dornseiff, former director of the Opera in Bremen, will take over the theatre in Mannheim.

Wilhelm Strienz, banned from the concert and opera world for a long time, has obtained permission to sing. The American Military Government gave that permit.

Maria Cebotari, formerly first soprano at the Dresden and Berlin operas, has moved to Vienna, where she has become a member of the ensemble and has also appeared in other countries on tour.

One of the war casualties was Robert Burg, famous baritone of the Dresden Opera, who died in his dressing room during a concert for war sufferers. The Dresden Opera was completely destroyed in the bombing of that city.

Blanche Barney Janson, for some years formerly the Musical Courier Dresden correspondent, is now living in San Francisco.

Reeves New U. S. Citizen

George Reeves, accompanist, who has just become an American citizen, left by plane for England on May 19 for a vacation. He returns to America the latter part of June. At his latest recital in Kitchener, Ont., May 5, he played the Schumann Concerto with the Amateur Orchestra there.

DORIS MIRIAM SKIPP

New York Debut, Times Hall, April 15, 1947, Blind Soprano Encores

"The voice embodied the physical aspect of the music and the completely unaffected quality of her spirit conveyed that part of music which is more than sound. In the Grieg, Schubert, French and English songs there was more than enough imagination, sensitivity and artistry for gratitude, considering how rare those qualities are."
N. Y. Times, April 16, 1947

"A splendid recital. It is a treat to hear her. Gives each selection masterly interpretation.
Pawtucket Times (Rhode Island)

"A fine musician with purity of tone and smoothness of line. In all her singing, clarity of diction particularly noticeable."
Providence Journal (Rhode Island)

"Extremely enthusiastic audience. Combines the clarity and range of a coloratura with the flexibility and roundness of a lyric-soprano. Unusual warmth of tone, lack of mannerisms and the simplicity with which she sang made the intricacies of the cadenzas and passage work all the more remarkable."
Kennebec Journal (Augusta, Me.)

AVAILABLE FOR CONCERT AND RADIO

Suite 701, 119 West 57th Street, New York 19, New York

PRAGUE: Concert Bureau and Music Institute Created

AN OPERA WRITTEN IN A CONCENTRATION CAMP.
The last two pages of Rudolf Karel's sketch for The Three Hairs of the Omniscient Elder, composed on stray scraps of paper in Pankrác Prison in Czechoslovakia, 1944-5. The composer died after writing it, and the work has been edited and will be produced in Prague next season.

By DR. JAN LOWENBACH

Prague

When this report reaches readers, the main event of this year's music season here will have taken place: the International Music Festival, extending from May 8 to 28.

This year it was different in character from last, when the music of the four leading Allied powers was featured and America, England, the U.S.S.R. and France were represented by separate concerts. This year music of these nations was played again—America being represented by Copland's Third Symphony under Leonard Bernstein's direction—but the national works were part of the various programs of orchestral and chamber music and each nation was not represented separately. Additional countries also were featured—Czechoslovakia, with the world-premiere of Martinu's Fifth Symphony and other nations with representative interpreters—Switzerland with Ernest Ansermet, Palestine with George Singer, Turkey with U. C. Erkin, and China with a singer from that land.

Contemporary Czechs and Slovaks modestly remained in the background, leaving the spotlight to their most important conductors: Vaclav Talich and Rafael Kubelik, and to one of their greatest dead masters, Leos Janacek, with his grandiose Glagiolitic Mass, and a series of charming masterpieces from the 18th century.

The brunt of the performances again fell to the brave and untiring Czech Philharmonic Orchestra, though foreign and native soloists and chamber music ensembles were represented in a sufficient number. If it should appear that the 40 concerts taking place during these four weeks offer anything outstanding, my next report will be devoted to its evaluation.

A New Czech Requiem

The second half of the season did not bring anything outstanding, with the exception of the Czech Requiem by Ladislav Vycpálek, though some works by Borkovec, Kabelac, Kepr, *et al.*, attracted public attention.

Vycpálek, in his Czech Requiem never pursues vocal polyphony into the consequences of harmonic despotism. Song and orchestra are canonic, independent. The mastery of dynamics is effective in both corner movements; "The Day of Wrath" is colored with apocalyptic vision, while musically warmest, most concentrated and balanced in musical contrast is the third movement.

As performed under Rafael Kubelik's leadership, with choirs coached by J. Kuhn and outstanding soloists (Cervinkova, Horakova, Otava) the effect was tremendous. The audience, almost stunned by the power of the work, gave interminable and deeply-moved ovations.

Central Concert Agency Founded

Two new institutions have been founded—the so-called Central Concert Agency, and the State Institute for Music History, to which is attached the Music Museum.

The Central Concert Agency is no State Institution but an autonomous private enterprise, administered by delegates of the organizations of the artists', composers' and employees' unions. It takes the place of the individual concert managements but is directed and led by the artists themselves. It will attempt to coordinate musical activities, and the management of concerts, exclusively from an artistic point of view.

New State Institute

The State Institute of Music History, with its affiliated Music Museum, is no new idea, but was given a new impulse by a leaflet written by Vladimir Helfert, a musicologist who was tortured to death by the Nazis and who penned this booklet in the concentration camp. In it he explains thoroughly the idea of such an institute. When the present writer read the book in New York in the summer of 1945, he resolved to materialize Helfert's ideas after returning to Prague. The idea was well received by the Minister of Education, Dr. Stransky, and by Czech musicologists, bibliographers and the heads of the Smetana and Dvorak Museums. A committee already has been formed to prepare the project. It is busy now compiling data on all Bohemian musicians at home and abroad and in collecting old manuscripts and musical mementos.

Karel Opera to Be Mounted

Eagerly awaited next season is the performance of the fairy-tale opera, The Three Hairs of the Omniscient Elder, by Rudolf Karel (1880-1945), Karel, the last pupil of Dvorak, composed two operas before this one, besides numerous works for chamber ensembles and symphony orchestra. This last work he wrote during 1944-45 in Nazi prisons and in the concentration camp of Terezin, where he died a martyr.

It is an astonishing feat that a work of such freshness, imagination and concentration could have been produced by Karel, working under the terror of the prison. The individual figures are drawn sharply, the atmosphere of the fairy tale is caught splendidly, the colorful dances, choruses and pageants have grandeur, yet preserve folk character.

Rafael Kubelik Score Staged

Another interesting folk opera was performed by the National Theatre in Brnő in April—Veronica, by Rafael Kubelik. The work is based on a folk legend in which the robber Janko loses his life in his battle for ideals and love. The piece, abounding in dramatic and lyrical moments, is very effective in its folkloristic richness. It is no conductor's routine production but originally conceived and indicates a pronounced talent.

Vienna

(Continued from preceding page)

Among others, Vienna welcomed the famous soloists Thibaud, Backhaus, Ginette Neveu, Emanuel List, Dusolina Gianini, and the violinist Arnold Eidus, who was awarded the prize at the competition in Paris. The Calvet Quartet gave charming performances of chamber music by Ravel and Debussy.

The Schneiderhan Quartet, the Weissgerber and the Philharmonic Quartets were the excellent Austrian representatives for chamber music. Among a number of great choral compositions, Verdi's Requiem was given a very successful performance conducted by Barbirolli, also the Missa Solemnis (led by Krips) and Bruckner's Mass in F flat conducted by Lippe, Brahms' Requiem and the St. Matthew Passion were given under the choir-conductor Grossmann, and the Song of the Earth under Swarowski.

Not only Vienna, but Graz and Salzburg have a season full of hard work and success to look back upon. Everywhere a musical Spring is stirring. Even if the path upon which we have set our feet is steep and full of obstacles, it seems the right one.

Orange Recital by Florence Mercur

ORANGE, N. J.—The piano recital given recently by Florence Mercur, under the sponsorship of the Essex County Women's Music Club, despite the inclement weather drew a capacity house.

Miss Mercur opened with a Melody by Gluck-Sgambati, followed by Brahms' Intermezzo in E Flat minor and Rhapsodie in B minor. She ended the first half with Schumann's Papillons and Beethoven's "Appassionata" Sonata, which brought her talent and musicianship to the fore. A Chopin Nocturne, Valse and Second Ballade, Op. 38, revealed her technical skill and power when the music called for it. She closed with Three Impressions for Piano which J. D. Robb, Dean of the College of Fine Arts, University of New Mexico, wrote for her, and Allegro de Concierto by Granados. The audience still applauded the brilliant artist at the end of her fifth encore. S. G.

St. Louis Has Bach Festival

ST. LOUIS.—The seventh annual Bach Festival under William B. Heyne occupied three days, with the major performance, the St. Matthew Passion, given in Kiel Opera House. This was presented by the St. Louis Bach Choir, the festival orchestra, a children's choir and five soloists—Maude Mosler, soprano; Elsie MacFarlane, contralto; William Miller, tenor; Bruce Foote, baritone; and Robert Falk, bass. The opening event was a concert of miscellaneous Bach music by choir and soloists at the Third Baptist Church, the festival closing with an organ recital at Second Baptist Church by Arthur Poister. O. C.

"Exceptional range . . . a great voice. . . ."
OLIN DOWNES
N. Y. Times

★

"An expert pianist with facile technic and uncommonly pleasing tone. . . ."
NOEL STRAUSS
N. Y. Times

MARGUERITE KOZENN
Distinguished Dramatic Soprano

JULIUS CHAJES
Eminent Composer-Pianist

In Joint Recital!

APPEARANCES IN 1946-47

Prague, Czechoslovakia, Sept. 8
Paris, France, Sept. 15
Adrian, Mich., Oct. 10
Boston, Mass., Oct. 21
Lynn, Mass., Nov. 17
Brooklyn, N. Y., Nov. 24
Jacksonville, Fla., Dec. 15
Atlanta, Ga., Dec. 18
Miami Beach, Fla., Dec. 22
Columbus, Ohio, Jan. 12
Detroit, Mich., Feb. 2
Detroit, Mich., Feb. 3
Nashville, Tenn., Feb. 9
Chattanooga, Tenn., Feb. 10
Knoxville, Tenn., Feb. 11
Baltimore, Md., Feb. 12
Lancaster, Pa., Feb. 16
Minneapolis, Minn., Feb. 18
Birmingham, Mich., Feb. 24
Cleveland, Ohio, Apr. 1
Detroit, Mich., Apr. 9
New York City (Town Hall), May 21

Management: ANNIE FRIEDBERG,
251 West 57th Street, New York 19, N. Y.

HOLLAND: Spring Festival

By FRITS NOSKE

The Hague

During May and June a great festival is being held in Holland under the motto "High Arts in the Lowlands." A feature is a performance of Strauss' Der Rosenkavalier at Scheveningen, with a cast including Alfred Jerger, Hilde Gueden, Fritz Krenn, Maria Starr and Mary Bothwell, the last from the United States. The producer and director is Dr. Lothar Wallerstein, and the conductor Wolfgang Martin, both of the Metropolitan.

The BBC Orchestra, conducted by Sir Adrian Boult will also give concerts at the same seaside resort, as will the Residentie Orchestra and the orchestras of Rotterdam and Utrecht. Noted conductors to appear include Muench, Klemperer, Leonard Bernstein, Willem van Otterloo, Ignace Neumark, De Freitas Branco, and Allard De Ridder, the last of Canada. As soloists we shall hear Casadesus, Smeterlin, Jo Vincent, Mary Bothwell, Milstein, Ginette Neveu, Huberman, Henri Merckel and Ida Haendel.

Part of the Festival is taking place at Amsterdam. There the Concertgebouw Orchestra planned five important concerts in May, conducted successively by Van Beinum, Hindemith, Stokowski, Henry Tomasi, and Stravinsky, though the appearance of the last-named was uncertain because of his state of health. After this Van Beinum starts a Beethoven series of seven concerts with noted soloists and the Amsterdam Toonkunst Society.

The Wagner Society of Amsterdam is presenting Carmen, with Dusolina Giannini in the title role.

Opera Revived

The Netherlands Opera, conducted by Willem van Otterloo, brought out an excellently performed version of The Seraglio by Mozart. Among the soloists, the bass Otto Couperusin excelled in the part of Osmin. Louise de Vries was the Constanza and Berthe Lowey the Blondchen. Remarkable was the individual and beautiful scenery, a real work of art created by Nicolaas Wynberg.

Verdi's Don Carlos also achieved a great success. This opera was staged by Hans Busch, son of the conductor Fritz Busch, of the New York Metropolitan. Of the soloists, one must mention especially the baritone Theo Bayle; at present he is perhaps the best opera singer in our country. These two operas and Tales of Hoffmann will be done at the festival again this spring.

About half way through February, the Netherlands Opera had to stop performances due to the unfavorable coal situation.

Willem Mengelberg has appealed against his judgment, which forbade him to reappear in the Netherlands for life. It seems, however, that matters look bad for him and that the sentence concerning his collaboration will not be changed.

BELGIUM: Novelties at La Monnaie

By FRANCIS DE BOURGUIGNON

Brussels

The Spring season here is especially brilliant this year. It is to include the World Film Congress, June 1 to 30, with Britten's Lucretia at the Monnaie, Honegger's Jeanne au Bucher, an American concert under Leonard Bernstein, a French one under Roger Desormiere, the BBC Orchestra with Boult, other concerts led by Franz André. Appearances by Pons and Kostelanetz, Schnabel, Brailowsky, Casadesus, Milstein, Lauri-Volpi and others are scheduled this Spring.

During the hard years of the war the Théâtre de la Monnaie, Brussels' famous Opera House, maintained its activity at a slow pace, having neither new singers nor new dancers and being content to produce works from the current repertoire. Since the liberation, however, an altogether different policy has been followed, namely the revival of unfamiliar, perhaps quite unknown, works and the production of both new operas and new ballets.

The season which is just ending has given us, besides a brilliant revival of Smetana's Bartered Bride, first performances here of Handel's Julius Caesar, Benjamin Britten's The Rape of Lucretia and of Fan-Sou, a small opera by Jean Absil.

Handel Work Restored

In spite of the widespread popularity shared by the oratorios and the instrumental compositions of Handel, his operatic works remain almost unknown. This is the more curious when one realizes that he wrote no less than forty operas. It was thus a fortunate idea on the part of La Monnaie's directors that Julius Caesar should be revived as the first production of the season.

No doubt due to the difficulty of giving operas of the 17th and 18th centuries in their original texts, La Monnaie presented the masterpiece in a faithful arrangement by the German musicologist Oscar Hagen. The latter (now a University Professor in the United States) adapted the text for the Goettingen Festival 25 years ago.

Few choruses are included in the opera but, besides the inevitable recitatives, it contains a number of arias which are as difficult as they are brilliant. The success of the performance was both lively and refreshing.

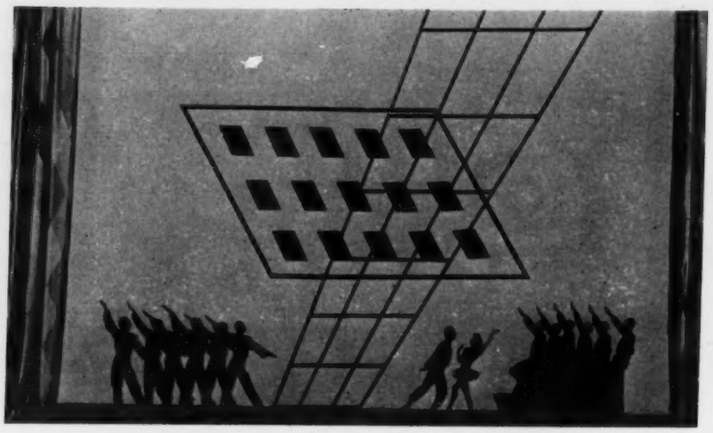
New Works by Britten and Absil

After the success which attended Peter Grimes, it was not altogether surprising that the public, curious to hear the latest work of the English composer, should have packed the hall at the first performance of The Rape of Lucretia.

The evening was concluded with Fan-Sou, a musical play by the Belgian composer J. Absil and the French writer Franc-Nohain. The character of this witty libretto (whose action takes place in China) is emphasized by a pleasant musical commentary.

In this short opera Absil's music, while it remains well constructed, is amusing without bordering upon vulgarity, but rather heavily orchestrated.

HUNGARY: New Ballet In Budapest



SCENE FROM JEMNITZ'S DIVERTIMENTO, décor by Oláh. (Foto Varkony.)

By FREDERIC SANDOR

Budapest

The music life of Budapest, which two years ago took a fresh start still presents a rather dull and gray picture, when compared with the riches now offered in other world capitals. There is a rather good artistic level, however.

Maria Basilides, unrivalled here for song interpretation and oratorio singing, and prominent in the opera, died recently. Her loss is deeply felt. The Waldbauer String Quartet, which has been an essential part of our musical life, seems definitely to have disbanded.

One hopes that after the ratification of the Peace Treaty, and especially as a result of the International Competition for Modern Music, established in memory of Béla Bartók, which takes place for the first time here this autumn, Budapest will again become an active part of international music life.

Operatic Offerings

In the repertoire of the Budapest Opera one now finds about 40 operas and 15 ballets. Of these, Rheingold, Walkuere, Siegfried, Lohengrin, Mozart's Entfuehrung, Cosi Fan Tutte, Don Juan, and Stravinsky's Petrouchka were introduced with new casts, and some with fresh scenery. The Wagner operas were conducted by Miklós Lukács, and the Mozart ones by John Ferencsik.

There was only one new work presented—Divertimento, a one-act ballet by Alexander Jemnitz, of interesting style.

We heard two significant chamber music works by Alexander Jemnitz, in which the tonal possibilities of the stringed instruments are well used and with a rich fancy. The Trio-Serenade and the extraordinarily difficult Duo for viola and cello were played by members of the Garai String Quartet. The Tátrai Quartet introduced Milhaud's witty Seventh Quartet, Prokofieff's slightly dry Second Quartet, the somewhat impressionistic Quartet of the English composer Moeran, and Francis Szabó's String Quartet. The last work has been introduced abroad with great success by the Végh Quartet.

The Divertimento of Tibor Harsányi, Hungarian composer living in Paris, was conducted by Ferencsik, who also did Walton's Symphony, a work of Brucknerian length. Conductor Silvestri proved—with a number of piano pieces and a violin-piano sonata—that he is significant also as a composer. The piano works of Kókai suggested an individual manner, as played by Béla Nagy, who also presented John Ireland's Piano Concerto.

The new way of teaching in schools is founded on the treasury of Hungarian folksongs as collected and arranged by Bartók and Kodály.

Cuban Press Hails Distinguished Pianist

ERNESTO BERÚMEN

The eminent pedagogue and accomplished pianist presented his programme with **clear technique and beautiful tone production.**
—Nena Benitez, Diario de la Marina

The artist was tendered an ovation after the rendition of the Brahms selections for his **mastery of tonal coloring and beauty of tone.**
—Clotilde Pujol, Havana Post

Berúmen is first **a great musician;** then **a great pianist.** He controls the instrument with music. Each piece was a display of **admirable pianism** and **superior musicianship.** *—Conchita Gallardo, El Pais*

J. Abresch

FACULTY MEMBER NATIONAL GUILD OF PIANO TEACHERS

LaForge-Berúmen Studios, 1100 Park Ave., N. Y. 28 : ATwater 9-7470

Roundup of Events Around the Musical World

Tel-Aviv Jubilee Season Includes Bernstein Visit

TEL-AVIV.—Adverse conditions, such as night curfews, a fortnight of statutory martial law, with bus, telephone and postal communications interrupted, attacks on the country's security forces and widespread sabotage and strikes, have not been able to stem the flow of interesting musical events in Palestine. Conductors and soloists who had promised to visit this country have all made good their promises, with the exception of one artist who was not able to secure a visa.

In April and May, Charles Muench and Leonard Bernstein conducted the Palestine Philharmonic. Stefan Ashkenase, pianist, arrived for recitals, and Simon Goldberg, violinist returned from a tour of Holland, Belgium, England and Italy.

The Palestine Philharmonic's Jubilee Season reached its climax with a fortnight of Jubilee Concerts, Bernardino Molinari conducting, and a 120-voice choir under S. Kaplan. Proceeds of these concerts were to aid the erection of a proper concert hall in Tel-Aviv.

Two local conductors, Georg Singer and Michael Taube, took over for one series of subscription concerts each. The former gave the first performance of a Fantasy for Strings by Robert Starer, 23-year-old Jerusalem composer; the latter, the world premiere of a Palestinian work, Folk Symphony, by M. Mahler-Kalkstein. Other local premieres included two by the Palestine Chamber Players, conducted by Frank Pollaki, Oedoen Partes' In Memoriam, Mahler-Kalkstein's Concertino for Strings and Flute, Capricorn Concerto (Samuel Barber) and Serenade (Benjamin Britten).

An important factor in Jerusalem is the Jerusalem Chamber Music Society, presenting leading organizations. Similar work is done in Haifa by the Mt. Carmel Concert Society.

Imre Ungar, Shulamith Shafir and Frank Pollak have given piano recitals and played with ensembles. Svi Zeitlin, violinist, and Robert Starer, pianist-composer, have premiered in this country Prokofieff's Sonata No. 2.

Activities marking the tenth anniversary of the day when Toscanini launched the Palestine Orchestra on its way came to a climax with the Festival Concert, given at Tel-Aviv's Habimah Hall, and in Jerusalem and Haifa as well.

It is hoped that the large box-office receipts will lay a secure foundation for the Symphony Hall so badly needed by the Orchestra, which is now forced to repeat the same program no less than four times in Tel-Aviv to satisfy all subscribers and members of the Orchestra Association. American funds have promised to help our musicians in this, and Mr. Marvin Lowenthal, representing the Edward Norman Fund, re-assured the Orchestra of the great interest taken in its affairs by American institutions.

Conductor of the Jubilee Concerts was Bernardino Molinari, and Paolo Gorin, a baritone of outstanding talent, sang the solo in Bloch's composition. The chorus was drawn from Workers' Choirs led by S. Kaplan. PETER GRADENWITZ.

Geneva Jury Announced

The list of the Jury for the Third International Competition for Musical Performers, which will take place from Sept. 22 to Oct. 5, 1947, at the Geneva Conservatory includes 34 eminent artists of different countries under the presidency of Henri Gagnebin: nine from Switzerland, six from France, five from Italy, three from Belgium, two from Germany, two from Austria, and one each from Czechoslovakia, England, Holland, Hungary, Poland, Russia and United States. More than 600 inquiries and applications from many countries have already reached the Competition Secretariat. Applications must be received by Aug. 1. For detailed information entrants may address the Secretariat, Conservatory of Music, Geneva,

MUSIC TRIUMPHS DURING MARTIAL LAW.

Michael Taube, conductor, on his way to a rehearsal of the Palestine Philharmonic Orchestra. Though in perfect health, he had to travel from his suburban home to the Tel-Aviv Concert Hall by wheelchair, as all traffic by "motor-driven vehicles" was stopped by the Military.

Switzerland Has English Concerts

ZURICH.—English is the great fashion now in Switzerland. In the streets, in the lobbies of the hotels, in the theatres —everywhere you hear that language. People read English and American newspapers and magazines, including the Musical Courier. Interest in English and American music too has become a good deal stronger.

For instance, perhaps the most salient feature of the past winter season was a symphony concert ("Abonnements-Konzert") in the Tonhalle featuring compositions by Benjamin Britten, with the composer as conductor. The Serenade (Op. 31) made a deep impression. The six poems were beautifully sung by Peter Pears, tenor. Another prominent English guest was Sir Thomas Beecham. The return from America of Bruno Walter found him still the same despite his 70 years. The concert he gave with the Tonhalle-Orchestra was a festival for his admirers.

Besides our permanent concert orchestra, ordinarily under the experienced leadership of Dr. Volkmar Andreae, we heard the Czech Philharmonic with Rafael Kubelik, conductor, and the Roman orchestra of the Accademia Santa Cecilia paid us a visit under Victor de Sabata.

Some of the most successful soloists of the season (an incomplete list, of course) included the pianists Wilhelm Backhaus, Edwin Fischer, Max Egger, Clara Haskill, Angelica von Sauer, Emil Frey, Paul Baumgartner, Louis Kentner, Witold Malcuzynski, Dinu Lipatti, Eugene Reuchsel, Alfred Cortot; violinists, Georg Kulenkampff, Stefi Geyer; cellists Pierre Fournier, Enrico Mainardi. There are about as many concerts here as in Berlin in pre-war times. It looks as if we were destined to take up the slack from Germany.

A new era will soon begin at the Zurich Stadttheater, as the general director, Schmidt-Bloss, and the first conductor, Robert Denzler, have resigned their posts, partly for political reasons, it seems. J. J. NATER.

I.S.C.M. Festival Opens In Copenhagen

COPENHAGEN.—One of the events of the International Society for Contemporary Music, holding its festival here from May 29 to June 5, was a scheduled visit to the historic Cathedral of Lund near Malmö, Sweden, where a program of old music was given. A review of the festival concerts will appear in a forthcoming issue of the Musical Courier.

Bergen Plans Grieg Hall; Holds National Music Week

BERGEN, NORWAY.—In the autumn of 1946, a national musical week was held in Norway, celebrated, of course, most extensively in the four biggest cities, Oslo, Bergen, Trondheim and Stavanger, which each have a symphony orchestra. Many new compositions were played here for the first time, including Ludvig Jensen's Symphony in D minor; Symphony in E minor, Op. 17 and Sonata for Violin and Piano by Klaus Egge; and three works of Saeverud, entitled Sinfonia Dolorosa, Op. 19, Psalmesymfoni, and Kjempeviseslatten. All these works have also been played in Paris.

The city of Bergen is trying to realize a former plan of building a Grieg Hall, a sort of musical Stratford-on-Avon. Chances are favorable for the project, as the Norwegian Broadcasting Corporation is interested in having its studios in the same building.

New Zealand Forms National Orchestra

PETONE, NEW ZEALAND.—An important recent musical development in New Zealand was the formation, in October, 1946, of the New Zealand National Symphony Orchestra of 65 players. The organization is sponsored by the Government and the man responsible is Andersen Tyrer, pianist, well known here and in Britain, where his engagements included one with the London Philharmonic under Sir Thomas Beecham.

Early in March the orchestra, with Mr. Tyrer conducting, presented their first concert at the Wellington Town Hall. This concert was entirely sold out, and was broadcast as a consolation for those disappointed of tickets. The group gave two more concerts in the same month, one conducted by Mr. Tyrer, and the other led by Dr. Edgar Bainton of Sydney, Australia, with Lili Kraus, pianist, as soloist. The orchestra then toured the other New Zealand cities. This is our first permanent symphony orchestra, and has aroused considerable interest. Scheduled to conduct in June is Warwick Braithwaite, a New Zealander, who has conducted the Hallé and Sadler Well's orchestras in Britain.

Since the war ended we have had overseas artists on tour, including Isador Goodman, Hungarian pianist; Angella Parselles, Greek soprano; Solomon, British pianist; Todd Duncan, American Negro baritone; Leo Cherniavsky, violinist; Jan Rubini, violinist. Booked for New Zealand are John Charles Thomas, Richard Tauber, Beniamino Gigli, Herta Glaz, Jan Kiepura, Marian Anderson, Jascha Heifetz. W. HARVEY.

Artists Booked for South Africa

CAPETOWN, SOUTH AFRICA.—Alexander Cherniavsky has arranged tours here for a number of artists, including Benno Moiseiwitsch, who arrived in the spring for an itinerary extending to the fall, and Lawrence Tibbett, coming in June.

Everywhere... Headlines Tell The Story

of

ROLAND HAYES

HAYES MOUNTS ARTISTIC PEAK
—Seattle Post-Intelligencer, March 5, 1947

ROLAND HAYES' ARTISTRY IN INTERPRETATION GREAT
—The Oregonian, Portland, Ore., March 3, 1947

ROLAND HAYES' VOCAL RECITAL HERE MARKED BY BEAUTY, INTERPRETATION
—Portland Press Herald, Portland Me., Jan. 25, 1947

HAYES RECITAL LEAVES MEMORY
—Tribune-Sun, San Diego, Cal., Feb. 27, 1947

ROLAND HAYES, TENOR, GIVES NOTABLE PERFORMANCE
—The Ottawa Journal, Ottawa, Can., Jan. 9, 1947

ROLAND HAYES OUTSTANDING IN RARE CONCERT HERE
—The Pittsburgh Post-Gazette, Jan. 28, 1947

Scurlock photo, Washington, D. C.

Roland Hayes will again be heard in 1947

Carnegie Hall, New York—November 2
Symphony Hall, Boston—November 16
Orchestra Hall, Chicago—November 24

Oct., Nov., Dec.—East and Midwest
Jan., Feb., March—Southwest and West Coast

MANAGEMENT ROLAND HAYES, Demeter Zachareff, 25 Huntington Avenue, Boston 16, Mass.

MOSCOW: New Scores by Leading Russian Composers Heard

By DANIEL ZHITOMIRSKY

It is a long time since I last sent you news of Soviet musical life, and I feel I am under obligation to the readers of the Musical Courier. To fill in, even if only partially, the gap that has ensued, I shall draw on my memory and try to note the most important musical events of the past year.

The long-awaited premiere of Serge Prokofieff's War and Peace proved an outstanding event in the life of our opera. The opera was staged by the Leningrad Maly Opera Theatre, which has always been known for its initiative and for a lively interest in novelties in the field of opera. A considerable part of the credit for this remarkable performance goes to the conductor, Samuel Samosud, an ardent admirer of Prokofieff's new work.

The opera in its size far exceeds the limits of a usual performance, and it had to be divided into two parts meant to be performed on two nights. Only the performance of the first part (containing eight of the twelve scenes) has been realized so far. Mainly the scenes of "Peace" are shown in this part: the Rostov's country-house, the balls in St. Petersburg at which the love of Natasha for Andrei Bolkonski is born, Natasha's attempt to elope with Anatole Kuragin, the first meetings of Natasha and Pierre Bezukhov. The war events approach toward the end of the first part of the opera and the grandiose mass scene (the eighth) depicts the field of Borodino before the celebrated battle.

The first performances of War and Peace were given at the end of last season (July, 1946), and the success of the representation was evident at once. Prokofieff's new score, as usual has brought forth much discussion, and indeed there are many disputable and experimental moments. But everyone agrees that as a whole the opera is very impressive.

Much in the music of the opera undoubtedly stems from the opera tradition of the past century—from Tchaikovsky's lyricism, from Mussorgsky's social dramas. However, Prokofieff does not for a moment seem to be a traditionalist—an imitator. His lyrical ariosos and waltzes, his folk choruses, are quite original and represent a new phase in the development of Russian musical classicism.

One cannot but agree with the competent opinion of Anna Khokhlovkina (the author of an extensive treatise on Prokofieff's War and Peace) expressed in the magazine "Sovietskaya Muzika," number 8-9, 1946: "War and Peace is a work of immense significance. It is undoubtedly the most important event in Russian opera of the Soviet period, and perhaps of a more extensive period. Since the last operas of Rimsky-Korsakoff (Kitezh, 1903) Russian dramatic music has created no work of such depth and scope."

A number of premieres were associated with the name of Prokofieff in the past year. Prokofieff's musical comedy Duenna, with the composer's libretto after Sheridan's play, was first staged at the Leningrad Kirov Opera and Ballet Theatre.

The Moscow premiere of the ballet Romeo and Juliet, which had been performed only in Leningrad, took place at the Bolshoi Theatre. The title role was danced by the creator of the choreographic character of Juliet — Galina Ulanova. The new and original *décors* are by Peter Williams.

Prokofieff's new third symphonic suite from Romeo and Juliet was performed at one of last year's concerts. The Suite includes the following episodes from the ballet: Romeo at the Fountain, Morning Dance, Juliet, Nurse, Aubade, and Juliet's Death. The items included in the new suite seem to reflect the style of the ballet in its purest essence—its delicate transparence and elegance. The composer has found unusually tender colors for the picture of young Juliet, and the death scene astonishes one by its severe antique simplicity. The fifth episode is very original, with the orchestra imitating the tinkling, tenderly-vibrating sounds of the mandolin.

SERGE PROKOFIEFF,
whose opera War and Peace has been scheduled for the Metropolitan. (From a painting by Basil Schoukaeff.)

Last of the Prokofieff premieres, given early in the present season (Oct. 23, 1946) was a new Sonata for violin and piano, performed by David Oistrakh, violinist, and Lev Oborin, pianist. It is one of the freshest and most ingenious among Prokofieff's latest works. One remembers best the first movement—*Andante assai* —gloomy and majestic—like an ancient legend; and also the typically Prokofieffian and witty scherzo—*Allegro brusco* (the second movement). The sonata is a four-movement cycle, the third being an *Andante* and the fourth—*Allegrissimo*.

Since last year Prokofieff has been living in his new house near Moscow. He visits the capital only on rare occasions, and he works at his new compositions every day with the unswerving perseverance characteristic of him. At present the composer is centering his attention on a new opera whose subject is a Kazakh folk tale. Prokofieff bases this composition on material from authentic Kazakh folksongs.

Khachaturian's Cello Concerto

Last summer, when living in the Composers' Home for creative work near Ivanovo, I heard for the first time Aram Khachaturian's new major composition —the Concerto for cello and orchestra. I visited the composer in his small green cottage when he was busy copying the piano score of the concerto. I remember him singing the cello part with much expression and playing the orchestral parts on the piano, preserving the rich rhythm of the new concerto. In this extempore performance, all the finest peculiarities of the composer's conception were especially noticeable: the unusual combinations of themes, and Khachaturian's typical quaint alternations and "counterpoints" of rhythms.

By the end of the summer, in a very short time, Khachaturian had orchestrated the new concerto. The premiere was given an excellent performance by Sviatoslav Knushevitsky and the State Symphony Orchestra under Alexander Gauk in the large hall of the Moscow Conservatory, at one of the first concerts of the season—in October. The premiere was a great success. The press highly acclaimed Khachaturian's new score.

The well-known music critic, George Khubov, in "Culture and Life," says: "In the Cello Concerto, the original features of the light, joyful and temperamental talent of Aram Khachaturian are revealed once more with a new force. From the very beginning, from the first lyrical, agitated and songful theme, the concerto captivates the listeners with its sincere melodies, full of the spirit of folksongs, variegated rhythms, rich, colorful harmonies, mellow and transparent orchestration.

Among Khachaturian's new works I should like to mention his three Arias for voice and orchestra, written to the lyrics of Armenian classical poets. They are, undoubtedly, the most original and interesting among Khachaturian's vocal compositions.

Works by Gliere and Kabalevsky

Reinhold Gliere, in spite of his seventy-odd years, sets an example of high creative activity. He has recently completed a Cello Concerto. The work is written in the classical Russian tradition, is elaborately worked out and is of a virtuoso character. Besides the concerto, Gliere has written the voluminous score of a new symphonic suite based on the material of his early ballet, Chrysis.

One of Dmitri Kabalevsky's new works, his Second String Quartet, was performed last spring. The composer was later awarded a Stalin Prize for it. On his return from his tour of Hungary and Austria, Kabalevsky composed a new Third Piano Sonata. This is written in a transparent, neo-classical style and clearly reflects the influence of Prokofieff's piano style. However, the tender and graceful lyricism of the work and the lilting themes distinctly reveal the composer's individual tendencies. The premiere of Kabalevsky's new Sonata will be given soon in one of the recitals of the pianist Yakov Zak.

Muradeli Opera Completed

Among the novelties of the past year Vano Muradeli's opera, Commissar Extraordinary, now completed and rehearsed at the Bolshoi Theatre, should be mentioned. An extremely sociable person, a gifted story-teller and one who loves society, Vano Muradeli has been living the life of an anchorite for over a year, wholly immersed in his work and almost never leaving his "den" at Ivanovo.

The succulent dramatic subject, the characters and the local color of the Caucasus where the action of the opera takes place, are very close to the composer's heart. Hence the vivid temperament of his musical ideas. There are many melodious arias and songs, and finely-drawn musical characteristics. One expects the mass scenes and especially folk dances and songs to be very effective.

Shostakovich's Third Quartet

The most intense creative period of Dmitri Shostakovich came at the end of the summer—as has long been his custom. The composer spent these months in his country-house "Kellomiaki" near Leningrad.

The Third String Quartet, dedicated to one of the best chamber music ensembles—the Beethoven String Quartet—was written there.

Its first performance took place December 16, 1946, in the small hall of the Moscow Conservatory.

The idea of the Third Quartet is richer and more diverse than his earlier chamber music works, approaching in many points his most significant symphonic scores. From the first movement, unconstrained, playful, somewhat "child-like," the line of dramatic development grows more intense. The crowning stages of this development make the greatest impression: the third movement — a typically "Shostakovichian" tragic scherzo; the fourth—a mournful monologue; and the fifth, where the lyricism of wondrous beauty, full of dreams and recollections, reigns.

WE HAVE THE HONOR TO ANNOUNCE THE MANAGEMENT OF THE EMINENT VIOLINIST

Werner Gebauer

International Artists Corporation, 120 Madison Avenue New York N.Y.

Harvard Symposium Considers the Art of Criticism

By JULES WOLFFERS

BOSTON.—More than 100 music critics from all parts of the United States joined with leading composers, musicologists and teachers at Harvard University, May 1, 2, and 3, to consider the fundamental problems of criticism in general and music criticism in particular.

The stated aim of the symposium was " . . . to initiate a fundamental re-examination of the principles of music criticism and a discussion of critical problems brought into prominence by conditions in modern society." Professor A. Tillman Merritt, Chairman of the Harvard Department of Music, said that the symposium was intended "to help the new army of music listeners by providing them with a greater number of competent guides and interpreters." Before evaluating the present results of the symposium in the light of the above, it is only fair to add that Professor Archibald T. Davison, who presided at the first meeting, told the capacity Sanders Theater audience that the project was experimental and that if no great problems were to be solved, at least the matter would have been pulled out in the light for examination.

The list of events and speakers showed careful thought and planning. If the actuality was not at all times up to initial expectation, that certainly was no fault of the sponsors.

After the address of welcome by Harvard Provost Paul H. Buck, the English novelist E. M. Forster discussed The Raison d'Etre of Criticism in the Arts. Roger Sessions, composer, closed the first session with a talk on The Scope of Music Criticism. That evening the Walden String Quartet (Homer Schmitt, Bernard Goodman, Eugene Weigel, Robert Swenson) performed new Quartets by Piston and Martinu, and a String Trio in one movement by Schoenberg.

With Alfred Frankenstein as chairman, the next morning's discussion included papers on The Critical Nature of a Work of Art, by Edgar Wind; The performer as Critic, by Olga Samaroff; and The Art of Judging Music, by Virgil Thomson. The afternoon discussion of these problems largely resolved itself into a question period without audience participation.

Choral and Other Novelties

A concert of choral music provided by the Collegiate Chorale, Robert Shaw, conductor, assisted by Nell Tangeman, soprano, and Mary Crowley, organist, and brass players from the Boston Symphony Orchestra, presented La Terra, excerpts from Book 1 of the Georgics of Virgil, by Malipiero; "In the Beginning . . . ", text from Genesis, by Aaron Copland; and Apparebit Repentina Dies, on an anonymous Latin poem, before 700 A.D., by Paul Hindemith.

Under the chairmanship of Olin Downes, the final meeting brought together Otto Kinkeldey, who spoke on Consequences of the Recorded Performance; Paul H. Lang, The Equipment of the Music Journalist; and Huntington Cairns, The Future of Musical Patronage in America. This was followed by another quasi-discussion period. The symposium closed with a dance program by Martha Graham and Company — Dark Meadow, to music by Chavez; and Night Journey, to a score by William Schuman.

With the exception of Dark Meadow, all the music was commissioned by Harvard for the symposium. All the works were performed here for the first time. The symposium was made possible through aid by Mrs. A. W. Erickson; the Elizabeth Sprague Coolidge Foundation in the Library of Congress; Mr. and Mrs. John Nicholas Brown; Professor Walter Piston; and the Niemann Foundation of Harvard.

Novel Theses Presented

To examine all the points raised by the various speakers would take this entire issue. In general, it was left to the laymen to present the most stimulating and provocative issues. The philosopher, Edgar Wind, presented a brilliant exposition of critical elements in art. His logic was irrefutable when he showed that art needs the critic both for the sake of the art itself and for the general public good.

The modest delivery of Huntington Cairns masked the most revolutionary concepts of the entire symposium. We are moving, he said, towards a collectivist state in which the individual will be anarchistic, that is, entirely free to develop his own personality. This will mean, he went on, the gradual disappearance of the great fortunes that made musical patronage possible in the past. As a result, he counselled composers to become amateurs since he prophesied that in time they will not be able to support themselves in music! Mr. Cairns was, no doubt speaking in terms of many decades in the future. Perhaps he meant to bring out by implication, the absurdity of our musical structure, which relegates to the very last place the composer on whom the whole edifice of music is reared.

The talks by most of the musicians and critics fell short of what might have been expected. No one came to real grips with the reasons for the low estate of American music journalism except possibly Paul Lang, who made some pertinent suggestions for better trained critics.

Some Lacks in Criticism

Yet the reasons are obvious. It is no secret that many of our American critics are appallingly ignorant of music. Some have had little or no serious training in music and, to put the matter bluntly, should not be in the field of music criticism. These men, of course, are not to blame. The fault lies with daily newspaper management which, at least as far as music is concerned often shows an utter lack of responsibility as incomprehensible as it is disgusting.

Not a little blame attaches itself to composers and musicians. If it is known beyond a shadow of doubt that certain so-called "critics" are unable adequately to perform criticism on a superior level, the composers and artists should never invite these critics to concerts. The mere fact that the critic is invited is, *per se*, an acceptance of the critic as such.

As for the public, it is blameless and helpless. It simply doesn't know; it is too new at this game of serious listening. But it is this very public which needs protection. (Very little, incidentally, was said at the symposium of the duties of the critic towards the public, while a whole lot was voiced about the duties of the critic toward the composer and performer.)

The most important aspect of the symposium is probably the fact that for the first time in American musical history, a concerted effort is being made to meet the issue squarely. In this sense, and because the symposium has opened up the whole question for serious discussion, it has succeeded in making the initial steps in its stated goals.

It can not be overemphasized that this meeting must be followed by others. At future symposiums it is recommended that the evils inherent in our present system of music criticism be named and examined one by one. The present symposium attempted to cover too much ground. Future symposiums should be on more specific and immediate problems. We do not need the ethic and philosophy of criticism as much as we need the practical application of basic principles under present-day conditions.

Music Heard

Little comment can be given to the splendid music, as splendidly performed, which climaxed each day's activities. To attempt adequate evaluation of eight significant new works in this space is an impossibility. Only a summary can be given here.

The Schoenberg Trio used the strings for everything except the cantabile style that the genius of the strings requires. The structure of the work was such as to preclude logical development of ideas. But provocative the Trio undoubtedly was, and it held interest throughout in spite of its fillips in the face. The Martinu Quartet was a beautiful piece of work—unaffected, flowing and honest music. Professor Piston's Quartet marked another milestone in his orderly and logical march from the so-called "pure" style to music filled with emotional warmth—a fine work.

Copland treated the Genesis story of the Creation in tender fashion, like a legend akin to other beautiful fables. The effect was utterly charming. Hindemith went about his setting of The Last Judgment with a grim and ruthless efficiency. The music was overpowering but not altogether convincing in spite of the faultless structure and technique. Malipiero's treatment of Virgil was not aided by a somewhat clumsy organ accompaniment, some of which was incredibly naïve. Some telling effects were produced in much of the work.

Graham Presents New Work

The dance program disclosed music of superior caliber. Chavez uses a dry, percussive manner to good advantage. William Schuman has done some of his best work for Night Journey. Miss Graham's choreography was somewhat repetitive, although she and her dancers executed her conceptions with complete mastery.

Dark Meadow concerns itself with seeking and what is being sought is not long allowed to remain a mystery. The profusion and variety of the phallic symbols on the stage made one just a little uncomfortable. As for Night Journey, it is proclaimed "a legend of recognition." Jocasta "recognizes the ultimate terms of her destiny." As a matter of fact, one found it best to ignore the printed synopses to concentrate on the really excellent dancing and music.

All the audiences were enthusiastic, and more than one listener was heard to say that the unfailingly high level of music and performances in itself rendered the whole symposium more than worth while.

One is grateful to all who made the symposium possible, and one hopes to be able to attend more such events in the future. If the symposium can be made the opening of a series, many positive and beneficial results in American musical life may result.

TWO GROUPS AT THE HARVARD SYMPOSIUM. Above, left to right, Olga Samaroff Stokowski; Alfred Frankenstein, San Francisco critic, who was chairman of the second day's session; Edgar Wind, Professor of Philosophy, Smith College; and Virgil Thomson, composer and critic of the New York Herald Tribune.

IN MEMORIAL HALL, following the final meeting. Left to right, Dr. Otto Kinkeldey, musicologist; Olin Downes, music critic of the New York Times, chairman of the session; and Jules Wolffers, of the Musical Courier. (Photo by Paul Southwick, Harvard University News Office.)

STAR OF

NATIONAL NEGRO OPERA CO.

AVAILABLE FOR

RADIO – CONCERT – OPERA

CLUB PROGRAMS

As Flora in La Traviata:

"Omega King is of irrepressible spirit and made the role both piquant and provocative."

—Claudia Cassidy, Chicago Tribune.

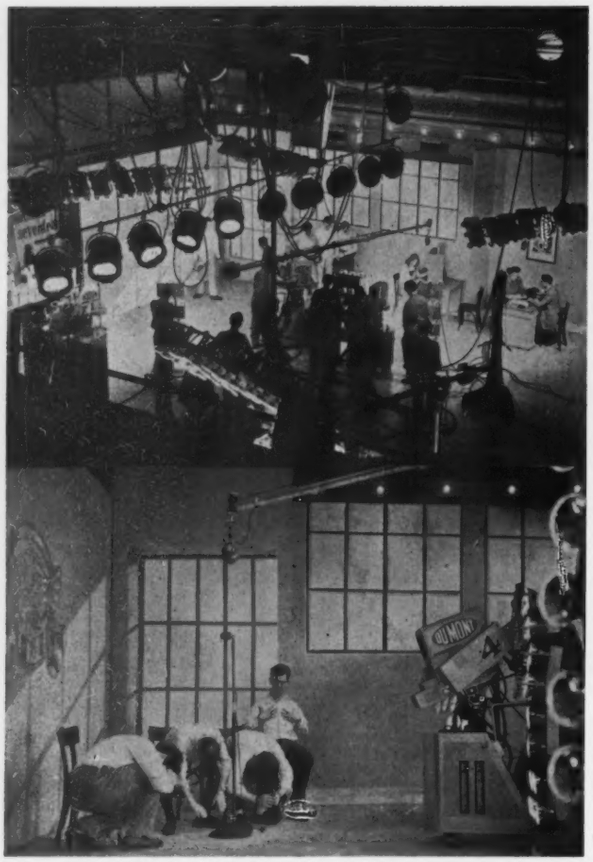
OMEGA KING

DRAMATIC SOPRANO

5810 So. Park Ave., Chicago, Ill.
Tel. BUT. 4139

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*



STUDENTS IN THE AMERICAN THEATRE WING TELEVISION WORKSHOP function under practical conditions, writing, producing, directing and acting in regular televised programs. Above, the class at the Dumont Studios in New York. NBC, CBS, ABC, and Mutual have also cooperated in programs. Below, a class in body development for acting is demonstrated in the Theatre Wing Workshop. (Upper photo by J. A. Partington.)

American Theatre Wing Television Course First of Its Kind

During World War II, the American Theatre Wing accomplished an outstanding service for the GIs. It represented the complete mobilization of the skills and techniques of the entire entertainment industry in all its branches, including music and all the allied arts, stage, screen, radio and vaudeville. The organization was best known to the public for its Stage Door Canteens in this country, Paris and London.

The fine work accomplished by the American Theatre Wing during the war was all the more creditable since it is a non-profit organization of volunteers. By design, it is a collaboration of management and labor, both individually and through 30-member organizations, employers and employed, serving on committees and on the board of directors, composed specifically of the representatives of the producers group and the performer and craft unions.

In line with its war service, the Wing in the post-war era established practical workshop courses for the GI veterans of the entertainment world in New York City. These courses in the theatre, opera, radio and television are known as the American Theatre Wing Professional Veterans Program.

•

One of the most successful departments of this "university" for the returning GI is the television course. Forseeing the future possibilities, and opportunities in this new medium, the Wing inaugurated its training program approximately a year ago. It was designed to fit veterans for jobs in this field. It is now recognized as perhaps the most complete and professional course of its kind in the country.

Beginning with a seminar on methods and laboratory developments, which carries the students through a tour of studios and laboratories ranging as far afield as Schenectady and Philadelphia, the program finishes with a course in practical producing. In the latter, students write, produce and design, and handle cameras and sound equipment in regular productions televised over station W2XJT in Jamaica, Long Island, operated by William J. Still.

The course and productions have, for the past term, been supervised by Bryon McKinney, and Harvey Marlow, ABC Television Production chief. Collaboration of ABC, CBS, NBC, Dumont, Philco, General Electric and others, is credited with the success and practicality of the Wing program, as these companies have made facilities available and furnished special instructions.

Students in the course are, of course, professionals in radio or the theatre, but not many have had extensive television experience. However, after this course, according to Mr. Marlowe, they will be "veterans."

The method rotates assignments so that each member of the class fills a different function on each show and learns problems of the special medium "the hard way."

An intermediate course, which was practical in all production methods but not actually televised, has been dropped because the thorough grounding of the initial seminar proved sufficient for the production workshop course.

Freshness, originality and vitality characterize the Wing production, and the Vets have discovered and originated a lot of new stunts and ideas in their shows.

Milwaukee Station Helps Promising Young Artists

A radio station, a bank and music clubs in Wisconsin have combined to further the interests of talented young musicians, through the "Starring Young Wisconsin Artists" program, now in its fourth year on WTMJ, Milwaukee. This year ten young stars will be able to add to their schooling in music as a result of winning cash music scholarships totaling three thousand dollars. Statewide auditions, which have attracted thousands, are held each year to select finalists to appear on the program. This is done with the active participation and under the auspices of the Wisconsin Federation of Music Clubs.

Starring Young Wisconsin Artists began as a WTMJ project in 1943, when the station felt that there were hundreds of talented young Wisconsin musicians, who deserved the encouragement and help an appearance on radio auditions, recitals and broadcasts could offer. The program was carried as a sustaining series for three years, with WTMJ setting aside a fund to provide the scholarships. Now the program is sponsored by the First Wisconsin National Bank.

Each year winners have been selected by leading judges. For the 1946-47 contest they were Jules Herbuveaux, program manager of the Central Division of the National Broadcasting Company; Molly Margolise, a member of the faculty of the Chicago Musical College, and Konrad Neuger, choral director for the Chicago Civic Opera Company.

Boston and Detroit Symphony To Broadcast During Summer

Both the Detroit-Symphony and the Boston Symphony Orchestra will continue their WJZ-ABC broadcasts during the summer. The Boston "Pops" series, now being aired under the baton of Arthur Fiedler, will be followed by broadcasts from the Esplanade on the Charles River, Boston. Later, WJZ-ABC microphones will be moved to the Berkshire Music Centre, where Dr. Serge Koussevitzky will preside. Dates for the broadcasts are now being worked out.

The summer series of the Detroit Symphony Orchestra, now being conducted by Valter Poole on the Sunday Evening Hour Spring Festival, will be presented at least through July 27.

CBC Offers New Musical Series

The first in a series of recitals by prominent Canadian instrumentalists and singers began on the CBC Trans-Canada network recently. It featured the young Toronto somposer and pianist Harry Somers, who included a piano sonata of his own among the selections played.

Other artists heard in this series are Frances James, soprano; James Pataki, violist; Robert Warburton, violinist; Vivienne Smith, 23-year-old West Indian pianist; Harry Kauffmann, violinist; and Harry Read, baritone.

Whiteman to "Emcee" Hour-long Recordings Network Show

A full hour series of recorded music, said to be the first program of its kind to be heard on a coast-to-coast broadcast, is scheduled to go on the air over the American Broadcasting Company's network on June 30. The series will bring into the "disc jockey" ranks no less a personality than Paul Whiteman, distinguished both as conductor and music entrepreneur.

During his active career, Whiteman has introduced hundreds of new songs to radio listeners in all parts of the world. In doing so, he has acquired an inexhaustible fund of anecdotes and stories about songs and about the men who write them.

FRITZ REINER conducted the first concert of the Columbia Broadcasting Company's new summer series of concerts replacing the New York Philharmonic Symphony Orchestra broadcasts on Sunday, May 18, over CBS at 3 p.m. EDST.

BURL IVES
BALLADEER
Mutual Network
Fridays 8:00 - 8:15 P.M., E.S.T.

CARTER FARRISS
TENOR
AVAILABLE FOR CONCERT
10 West 46th St., N. Y. C. PE. 6-8554

SYLVAN LEVIN
MUSIC DIRECTOR Station WOR
1440 Broadway, New York 18, N. Y.

WILLIAM THORNER
TEACHER OF MANY PROMINENT SINGERS
of Opera—Concert—Recital—Radio
For auditions and further particulars address secy.
152 West 57th St., New York 19, N. Y. Col. 5-8909

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

NORMAN SÖRENG WRIGHT
COMPOSER

DEAN OGDEN
Baritone
RADIO
5 West 63rd St., New York City
SUsquehanna 7-4400

ROBERT MERRILL
Baritone Metropolitan; Star RCA-Victor Show.
Personal Representative: GALE, INC.
Mgt.: NCAC, 711 Fifth Avenue, New York 22

LISA JOURAVEL
Mezzo-Soprano
OPERA — CONCERT — RADIO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

FRANCO AUTORI
CONDUCTOR
CHAUTAUQUA SYMPHONY ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

VAUGHN MONROE
and HIS ORCHESTRA
Exclusive Management WILLARD ALEXANDER
Suite 1812, 30 Rockefeller Plaza, New York 20

JAMES W. QUILLIAN
ACCOMPANIST
200 West 55th St., New York 19, N. Y.
Phone: CIrcle 7-2000

NEWS AND REVIEWS

Ben Hyams, CBS' Musical Annotator

Unlike the music announced on serious music programs in radio, who has his scripts written for him, an annotator writes the script for such series, and reads them on the air himself. In either case, it is a role which plays a much more important part in the success of the broadcasts than the average listener realizes. Obviously, the work of the annotator is considerably more specialized than the announcer's not only requiring more native ability, but a broader background of erudition. Perhaps for this very reason, the number of authentic annotators in radio are surprisingly few.

As both annotator and music script writer with the Columbia Broadcasting System for the past six years, a young man by the name of Ben Hyams has attained signal success in this capacity, besides blazing the trail for a new high standard of performance. An impressive example is his work on the current Invitation to Music series (CBS, Weds., 11:30 p.m.-12 Mid., EDT), which is refreshingly original decidedly interesting to both the musician and layman, while from an educational standpoint it is certainly meritorious.

Besides this stint, he writes the scripts for the New York Philharmonic-Symphony Orchestra (not, of course, those science talks), Eileen Farrell Sings, E. Power Biggs Organ Recitals, and the CBS Symphony's Sunday Broadcasts. In previous years, he has served as annotator for the Budapest and Coolidge String Quartets, the League of Composers, Dorian String Quartet, Szigeti Mozart Violin Sonatas, and Exploring Music.

•

Hyams modestly admits he doesn't like to be dubbed an expert, but an outstanding expert he is, although he possesses the saving grace of not having the fossilized state of mind usually associated with the word "expert." He has waged a pretty successful war on behalf of informality in music programs. Tired of writing formal copy for the announcers, some of whom he compares to a "Valedictorian at his Grandmother's funeral," he "needled" the "powers-that-be" till, in undisguised irritation, they told him to go ahead and introduce the program himself. This was more than three years ago, and the program was Invitation to Music. He is still drawing up the easy chair, so to speak, on Invitation, and his admirers agree that he manages to talk about "a very human subject like a human being."

Ben eschews the bell-toned delivery, but there is a pleasant smile in his voice, and the listener gains the unfamiliar impression that the man reading the script actually knows what it means. Ben looks on "Invitation" as a great opportunity to popularize music that is good and unusual, and his commentary has done much to ease the listener into accepting unpalatable harmonies and upsetting patterns of a good deal of modern music.

•

Hyams is a former newspaper man, having served his time on the Brooklyn Eagle and the New York Post, where his duties involved general reporting and editing as well as music criticism. He came to the press department of CBS in 1934, where he was music editor. He joined the program writing staff in 1940, and assumed the duties of William Fineshriber, now assistant Director of Broadcasting for CBS.

Ben's musical training is more or less informal. He taught himself the piano at an early age without much help from a teacher, and later composed impressionistic piano pieces. His formal instruction consisted of a year's private study in harmony and composition with Dr. A. Madeley Richardson, of the Institute of Musical Arts. After this he tore up his early pieces and started again.

His interest and love for music has absorbed most of his forty years-or-so age. His music library both at home and at CBS is crowding out the shelves, and his record collection is an enviable one. His good-natured charm, his quick smile and his conscientiousness have made him universally liked and respected. He is tall and thin, and his thick dark hair and cheerful expression belie what he considers his advancing age.

•

In summing up, Hyams says the first qualification for the job of annotator is a sound and non-floral writing technique, coupled with a special ear for the spoken rather than the written word. Secondly, the music writer must have an eye for material that is colorful and fresh, or as a newspaperman would put it, "for the story." He must make rather "highbrow" material something more than dry-as-dust fact. He must wage a continual campaign to persuade the listener that serious music is not a long way from home. Thirdly, the music writer should have a fairly solid amount of musical training, preferably in composition and harmony, though accomplishment on an instrument is also invaluable.

•

Concerto Composed For Accordion Premiere

The premiere of a new Concerto for accordion and orchestra by Dr. Roy Harris was given June 1, by the Chicago Symphony in Orchestra Hall, Chicago. It is reputed to be the first work ever composed for this instrument by a major composer. Andrew Rizzo was the accordion soloist, with the composer conducting. The work is scheduled to be heard on the air early in June on The NBC Symphony Orchestra series.

Harris was commissioned by the Midwest Accordion Association to write the concerto as a part of a campaign toward building up a library of serious accordion literature.

•

First Complete Opera Broadcast by FM Outlet

The first complete opera ever broadcast over an FM network originated through the radio workshop facilities of Syracuse University recently, when A Tree on the Plain, with music by Ernst Bacon, the director of the University's School of Music, was heard on the Empire State FM network. The presentation was also the first originated by the Empire State network, which has been carrying all of its shows via the Continental network. (The opera had previously had several stage presentations.)

Script for the broadcast was written by Ned Blackmer, a graduate student, read by a student announcer, Tom Decker, and produced by John Lyon, faculty member of the radio staff. The entire cast was composed of students of the University.

•

RCA Exhibition Hall Opens

The nation's newest—and certainly the most unusual—entertainment exposition, the RCA Exhibition Hall, was opened to the public on May 14. The two-story showplace in New York's Radio City, 36 West 49th Street, is a veritable wonderland of modern electronics. The various exhibitions tell the story of radio broadcasting, television recording, world wide communications, radio marine and other electronic equipment.

Of exceptional interest to visitors is the television display, where they can be televised and simultaneously see their own televised images.

•

ABS Presents Fine Arts Quartet In New Shostakovich Work

The Third Quartet of Dimitri Shostakovich, written last summer by the contemporary Soviet composer, had its American premiere on the coast-to-coast net work of the American Broadcasting Company, May 18, by the Fine Arts Quartet. (Leonard Sorkin and Joseph Stepansky, violins; Sheppard Lehnoff, viola; and George Sorkin, cello) all of ABC. A preview of the new work was heard at a private reception given by the Consul General of the USSR for the musicians on May 16 at the Consulate General, New York.

Shostakovich's latest work is in five movements, and had its first performance anywhere last December in Moscow. The score was flown to this country on microfilm, from which it was reproduced and the parts copied for the initial American performance.

ABC, in presenting the Fine Arts Quartet on this occasion, celebrated the ensemble's first anniversary on the air, since it was reassembled after the war.

•

RADIO NOTEBOOK

EMANUEL VARDI, violist, was featured artist in world premiere over WJZ-ABC with MARIO JANARO, pianist, of Salta's Nostalgic Serenade, May 4. . . . Memorial program on WQXR, May 8, for the late Louise Homer, Metropolitan Opera contralto. SAMUEL BARBER, composer and nephew of singer, reminisced on her life. Recordings by the stars were heard during program. . . .

N. Y. Philharmonic Orchestra ended season at Pittsburgh, May 11, with DIMITRI MITROPOULOS directing. This marked fourth B/C made on spring tour through South, Mid-West and East. . . . YAYSNOFF SISTERS, duo-pianists, heard in program via WNYC, May 11, featuring own composition ,Taihogn, from Ode to China Suite. . . . CHRISTOPHER LYNCH, Irish tenor, made final B/C of season, May 12, on NBC's Voice of Firestone; he flies to England, May 24, visiting Ireland later, and returning to U. S. in time for radio B/C on same program, Sept. 1. . . .

Symphony in C minor of the 18th Century German composer, Joseph Martin Kraus, given first U. S. performance, May 14, with EDVARD FENDLER conducting the CBS Symphony on Invitation to Music program. . . . Pianist SETH GREINER led 20-piece orchestra in program of current and bygone popular tunes, on May 17, on initial airing of new CBS summer musical series, The Seth Greiner Show. B/C highlighted vocals by RUSS BROWN, baritone, also piano solo by versatile maestro, who is musical director of KMOX, St. Louis. . . .

BEN HYAMS,
Musical Annotator on Invitation to Music series, in his office at the Columbia Broadcasting System.

GALLI-CAMPI, coloratura, featured on Carnegie "pops" Concert, May 18, with ALFREDO ANTONINI, CBS conductor, directing orchestra. . . . MAURICE CHEVALIER made first U. S. radio appearance since the war over WJZ-ABC, on Philco series, May 21. . . . One of Broadway's most famous showmen will direct a new type of radio amateur show from stage of N. Y. theatre, starting in July. . . .

ROBERT MERRILL, baritone-star of NBC's RCA-Victor Show, sang at Navy recruiting ceremonies at the University of Pennsylvania, May 24. Dignitaries on platform included Admiral Halsey and Gen. Vandergrift. . . . BRONISLAV GIMPEL, violinist, who has appeared as both soloist and conductor with ABC Broadcasting Symphony Orchestra, left for summer tour of Europe after solo appearance with Detroit Symphony, May 25. Makes appearance, June 30, with the Vienna Philharmonic Orchestra, under baton of Dr. OTTO KLEMPERER.

CONCERT DIVISION
W. COLSTON LEIGH, Inc.
521 Fifth Ave., New York 17, N. Y.
includes for 1947-1948

GLAUCO
D'ATTILI
PIANIST
TOSCANINI
calls his playing
"MAGNIFICENT"

ANGELO PILOTTO
BARITONE—OPERA, CONCERT, RADIO

MARGARET DAUM
SOPRANO—OPERA, CONCERT, RADIO

CAROL BRICE
GREAT YOUNG CONTRALTO

RAY LEV
AMERICAN PIANIST

NEW YORK CONCERTS: Novelties at Columbia Festival

The third annual festival of contemporary American music, a yearly event sponsored by Columbia University, took place from May 12 to 18. It comprised four performances of Virgil Thomson's opera, The Mother of Us All (book by Gertrude Stein) and three festival concerts (the opera reviewed on page 31).

The first of the latter, featuring choral-orchestral works, included the world premiere of Nicolai Berezowsky's Gilgamesh, a Babylonian Epic Poem; the second was devoted to orchestral works, mainly first performances; the third was an afternoon of chamber music for woodwinds, by the Fivewind Ensemble, which made its debut on this occasion. This concert also chiefly offered first performances.

It remains a disputable fact whether this ardent search for premieres is always favorable to the cause of furthering contemporary music. It may at times lend itself easily to putting the "first performance" qualification above the actual merits of the music. First performances *a tout prix* does not always seem to mean first-rate music, and it may be remembered that a second performance last year, that of Ives' Third Symphony, "stole the show."

This time, too, a second performance, that of Douglas Moore's Second Symphony, proved the most worthy acquaintance we made with a new work. It is well-written, of genuine, imaginative invention, well orchestrated and ingratiating in its unpretentiousness and simplicity. It is melodic, atmospheric and has in its slow movement and the ensuing scherzo qualities which remind one at times of Mahler's Song of the Earth. It is the work of a first-rate craftsman and genuine musician. The performance under the baton of Alfred Wallenstein, who led the NBC Symphony Orchestra in the second concert on May 17 gave the work its due and was greatly applauded.

Worth hearing, too, was Burrill Phillips' Tom Paine Overture for orchestra. Commissioned by The Koussevitzky Music Foundation this composition is vigorous and rhythmically interesting. It shows a composer who is familiar with the contemporary idiom and knows how to translate it into his personal language. Ross Lee Finney's Variations, Fugueing and Rondo for full orchestra also sounds a personal note. Whereas Phillips seems to be under the spell of Aaron Copland (the latter apparently casts his shadow upon most of his younger contemporaries) this work sometimes recalls the sound of Vaughan Williams' austere music. Halsey Stevens' Symphony No. 2 has less to say, though in the second movement he knows how to spin a nice and sounding melodic theme.

The New England Chronicle by Richard Donovan gets into its own stride in the last section, which shows certain personal characteristics. All the orchestral works of this concert were conducted by Alfred Wallenstein with the authoritative imagination which has brought this American conductor to the front rank of contemporary orchestral leaders.

First Concert

Less impressive was the harvest of the first evening on May 16 comprising Vittorio Giannini's Concerto Grosso for String Orchestra, which is good, traditional music, and The Canticle of the Sun, by Leo Sowerby, Pulitzer prize winner of 1946. The work, performed by the Chorus and Orchestra of the Juilliard School under Thor Johnson, who was the conductor of this whole program, impressed by its sincerity and imagination. But it seems over-ornate in spots. The performance suffered from a certain sameness in tempo and dynamics, as did Berezowsky's Gilgamesh.

The latter work, with Andrew McKinley in the name part, Mariquita Moll, Frances Lehnert and Chester Watson in the other solo assignments, and Adolph Anderson as the narrator, seemed overlong for its musical content, though certain coloristic effects came off well. The score, commissioned by the Alice M. Ditson Fund, found the chorus, well trained by Robert Shaw, singing the difficult music very well, but the effort seemed out of proportion to the musical gain deriving from the composition.

Chamber Music List

With an afternoon of Chamber Music on May 18, presented by the Fivewind Ensemble (Ralph Eichar, flute; Milton Shapiro, clarinet; Lois Wann, oboe; John Barrows, horn and David Manchester, bassoon) with Eleanor Gough and Alexander Haieff at the piano, the festival came to a close.

This was an afternoon of pleasing music. Outstanding was Alexei Haieff's Serenade for Piano and Woodwinds, with the composer at the piano. It is capricious, integrating jazz elements as well as something of the *esprit* of Prokofieff in its structural and harmonic design. John Verrall's Serenade for five instruments also shows the handwriting of a genuine musician. It in spots recalls, in a more modern idiom, the serenades of Brahms and has strong melodic and rhythmic attraction. Roger Goeb's Prairie Songs proved impressionistic music, definitely in the vein of Americana.

The concert, which opened with a well-sounding Overture written especially for the occasion by Anis Fuleihan, also offered Adolph Weiss' Sextet for Piano and Woodwinds, a romantic but rather undistinguished piece, and closed with the effective March by John Barrows.

H. W. L.

BERTRAM ROWE,

bass-baritone, sang the role of Daniel Webster in the world premiere of the Gertrude Stein-Virgil Thomson opera, The Mother of Us All, at Brander Matthews Theatre, Columbia University, May 7. (See page 31.)

Carnegie Hall

Schipa Returns

Tito Schipa, after an absence of some years, re-appeared in New York on May 18 at Carnegie Hall. During the program, presented by the Fine Arts Ensemble, comprising eleven women and some guest singers, Mr. Schipa sang arias by Mozart and Scarlatti, and songs by Schubert, Franck, Rimsky-Korsakoff, and Tosti. The audience, which did not fill the hall to capacity but was most enthusiastic, celebrated Schipa to the hilt. He remains the undisputed master of *bel canto*, and his voice rings out fully even in the highest register. His art made his singing of Mozart's Il Mio Tesoro an experience. With many encores Mr. Schipa acknowledged the frenetic applause of his admirers. Paul Ulanowsky was a finished accompanist. The event was sponsored by the Catholic Charities of the Diocese of Brooklyn and Long Island. H. W. L.

Collegiate Chorale in Old and Modern Works

The Collegiate Chorale, with Robert Shaw as its inspiring leader, has taken a central position in the musical life of this city. On May 19, in its second annual sponsors' concert, the chorus again gave two important first performances. Hindemith's Apparebit Repentina Dies, for mixed chorus and brass orchestra, and Copland's In the Beginning, for a capella chorus with mezzo-soprano solo. Both works were commissioned by Harvard University and were first performed at the Harvard Symposium on Music Criticism on May 2 by the Collegiate Chorale.

Of the two works, both possessing great merits, the Copland chorus makes the deeper impression. It is simple, melodious, and though studded with rhythmic intricacies, has an immediate effect on the listener. The solo voice, handled with musicianship by Nell Tangeman, is set against the chorus. It recites the story of Genesis together with the ensemble responses. The work is moving in its simplicity and convincing in its original melodic power.

Hindemith's composition sounds much more labored. Master of counterpoint he is, but he at times overloads his setting with these devices, depriving it of spontaneity. But in its dramatic impact it has fascinating moments.

The second half of the program was given over to Mozart's Great Mass in C minor, with Anne Bollinger, soprano, Carole Jones, mezzo-soprano, David Lloyd, tenor, and Carlos Alexander, basso, as the soloists. Shaw and his choristers gave it a breath-taking performance, with the balance between chorus and orchestra generally excellent. But the work in all its grandeur and ingenious moments seems uneven in spots and too long. The evening was a rousing success. H. W. L.

Town Hall

Emma Foos in Lieder

Emma Foos, contralto, heard in recital on May 4, offered a program of lieder by Beethoven, Schubert, Schumann, Wolff, Brahms, Wagner, Cornelius and Strauss and arias of Gluck and Verdi. Miss Foos drew upon vocal resources of beauty and volume, and interpretatively she showed herself a mature, thoughtful and dramatically endowed artist. She had the adept piano support of Paul Meyer. D. B.

Casadesus and Francescatti

Robert Casadesus, the French pianist, and Zino Francescatti, violinist, joined forces on May 5 in a sonata recital for the benefit of the Pension Fund of the Philharmonic Society. The house was sold out, and listeners left the hall enriched by a unique artistic experience. The two artists were an ideal team. They played with obvious delight as an ensemble which did not leave the impression for a moment that the two world-famous soloists were playing, but an ensemble which wanted merely to make first-rate chamber music. There was complete agreement as to the stylistic and tonal interpretation in each of the performed works. Bach's Sonata in A major and Brahms' in D minor made up the first part of the bill, the second being devoted to French works with Debussy's and Franck's Sonatas receiving exemplary readings. But, the modesty and humility with which the two masters of their instruments devoted themselves to their task resulted in an unforgettable artistic experience, which was frantically acclaimed by an enthusiastic audience. H. W. L.

(Continued on page 33)

ELIZABETH HUMPHREY

SOPRANO

CONCERT — OPERA — ORATORIO

CHICAGO RECITAL DEBUT—May 19, 1947

". . . musicianly singing . . . well trained soprano voice. She has poise, and control for good Handel, Mozart and Bach, and the sudden power to make Strauss' Cacille climactic."
—Albert Goldberg, CHICAGO TRIBUNE

"Elizabeth Humphrey brought to notice a singer possessed of a voice of natural beauty . . . excellent musical taste, and a flair for interesting program making."
—Felix Borowski, CHICAGO SUN

"This young soprano has a fresh, easily produced voice of appealing timbre . . . manages her voice with more than a little flexibility. Moreover, she has attractive stage appearance and demeanor. All this should spell success for Miss Humphrey."
—Charles Buckley, CHICAGO HERALD-AMERICAN

Bertha Ott Concert Mgmt., 1223 Kimball Bldg., Chicago—HAR. 7595

THE CHOIR CORNER

By LEON CARSON

BETHLEHEM'S 40th BACH FESTIVAL

Alternating hot and cool weather with dull, rainy skies greeted the opening of the 40th annual Bach Festival in the quaint little Moravian city of Bethlehem, Pa. The attendance, as in the past, was a huge one, crowding the beautiful Packer Memorial Church, the Packer Auditorium and overflowing in large numbers on to the surrounding spacious lawns. Many familiar faces of musical personalities who in the past made annual pilgrimage to the American shrine of Bach were missing from this year's throng, while a younger, less easily recognizable generation of musicians and music lovers appeared to be filling the gaps.

The festival opened on the afternoon of May 16, with the traditional playing of three Bach chorales by the Moravian Trombone Choir, high up in the tower of the chapel. Immediately after, Dr. Ifor Jones in the auditorium below, took over the direction of the two days' formal program, with the short but vibrant Cantata, O Jesus Christ, My Life and Light, sung by the Choir with a fine spirit and expansive volume. This was followed by the Cantata, For As the Rain and Snow Fall with vocally ungrateful soli for soprano, tenor and bass and See Now What Great Affection, this latter an admirable choice with its fine contrapuntal inception, ably voiced by the Choir. World, Farewell and the superb Sleepers, Awake concluded the first afternoon's program. The evening program was marked by the Cantata, Watch Ye, Pray Ye, with its opulent opening chorus of transcending beauty and strength, O Lord, This Grieving Spirit and There Is Nought of Soundness, together with a lengthy instrumental interlude, the Suite in C, conducted with skill and refinement by Dr. Jones.

•

The May 17 schedule of events opened with two interesting morning recitals at the Church of the Nativity. The internationally known concert organist, E. Power Biggs, of Boston, presented the identical program once played by Mendelssohn on the organ of St. Thomas' Church, Leipzig. This included the Fugue in E Flat, Prelude on the Chorale, Deck Thyself, Beloved Soul, Prelude and Fugue in A minor, Toccata in A minor, Pastorale in F, and Passacaglia and Fugue in C minor. A recital by the well-known pianist James Friskin followed, who presented the Goldberg Variations.

•

The afternoon and closing period of the festival was devoted to the Mass in B minor, as usual divided into two parts —the Kyrie and Gloria at 2 o'clock and Credo, Sanctus and Agnus Dei at 4:30.

This year's presentation of the great Bach religious drama was a thrilling, magnificent performance. Under the masterful and dynamic conducting of Dr. Ifor Jones, the well balanced, finely integrated and beautifully trained Bach Choir of 240 voices, gave to these gigantic choruses—majestic in their grandeur—a rendition that was superlative in its workmanship and tonal blending and highly inspirational in spirit and in understanding of the textual content. The entire Credo and the choral parts of the Sanctus were performed with a beauty and a breadth of dramatic and religious coloring such as only a body of singers immersed in their subject could possibly project.

The vocal soloists were artists familiar to Bethlehem audiences. Ruth Diehl—whose finely etched soprano voice was enhanced by a uniform accuracy of intonation and clarity of diction—was at home in the numerous Bach recitatives, arias and duets. Her singing of the recitative and aria in There Is Naught of Soundness was outstanding Imagination, emotional depth and lustrous vocal quality were brought into play by Lilian Knowles, contralto; her performance of the Agnus Dei was a work of art. In some of the most difficult recitatives and airs of the Bach repertory, Lucius Metz, tenor, maintained a high standard, singing with warm, soaring tones and distinguished musicianship. Edwin C. Steffe, bass-baritone, sang at all times with ease, fluency and sincere understanding; his resonant voice was heard to advantage in the Quoniam.

Fifty members of the Philadelphia Orchestra assisted in capable fashion, and E. Power Biggs provided effective organ accompaniments.

•

Choir Notes

With a May 16 afternoon organ recital by Robert Nochren, of Davidson, N. C., at St. Bartholomew's Church, and the Guild Theatre Party in the evening, the American Guild of Organists brought to a conclusion its highly successful annual Spring Festival, consisting of many brilliant organ recitals, general services, lectures, luncheons, tours and conferences and business meeting. The complete agenda of events was published in this department of Musical Courier, April 15 issue.

•

The Annual Chapel Choir Conductor's Guild Anthem Competition is announced for 1947. Its objects are (1) to encourage well-known American composers to write church music, (2) to discover young or unknown composers and (3) to develop good American Church musical literature. The simple rules governing entries are as follows: 1. The contest is open to all composers (no limitation as to age or experience). 2. Compositions must be suitable for a church choir of average ability not numbering more than 20 singers. 3. Compositions should be written for an a cappella choir. 4. Composers of winning manuscripts will receive complete royalties as arranged directly with Carl Fischer, Inc., New York City, publisher of the series. 5. All manuscripts must be in the hands of the committee by August 15 and these, together with any requests for further information, should be addressed to: The Chapel Choir Series, Ellis E. Snyder, editor, Frances Henry, contest secretary, Capital University, Columbus 9, Ohio.

•

Charles J. Custer, now 73, and for 60 years organist and choirmaster at the Evangelical Lutheran Church of the Transfiguration in Pottstown, Pa., retired from his post during the past month. Mr. Custer has been unanimously elected organist emeritus of this church —a splendid conclusion to a lifetime of unselfish service.

•

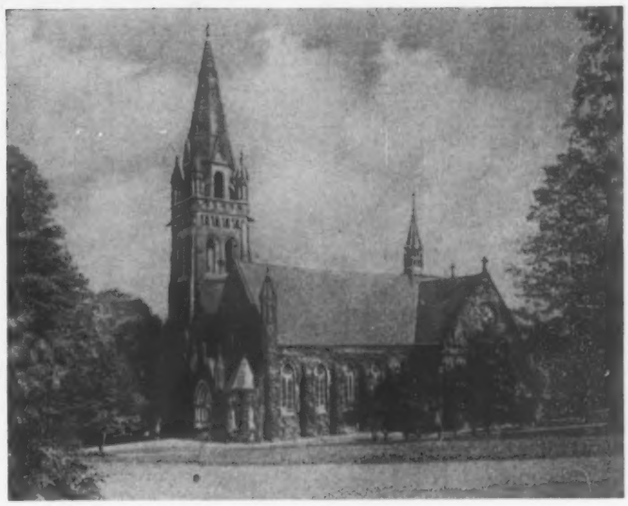
One of the few recent local performances of Gounod's "The Redemption" was heard on May 25 at St. Mark's Church, Brooklyn, under the direction of Cecile Jacobson. The St. Mark's Choir was assisted by George Garrigues, tenor, and Bertram Rowe, baritone, guest soloists. E. Jane Roberts was at the organ.

•

Competition for Organ Compositions

Under the auspices of the American Guild of Organists, a prize of $100, plus royalty, is offered by J. Fischer & Bro., to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. It is suggested that composition shall not exceed five or six minutes in length.

Manuscripts signed with nom de plume or motto and with same inscription on outside of sealed envelope containing composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than January 1, 1948. Return postage must be enclosed.



PACKER MEMORIAL CHURCH, at Lehigh University, Bethlehem, Pa., scene of the annual Festivals by the Bach Choir.

MUSIC FOR THE CHOIR LOFT

Reviewed by Leon Carson

SATB

A SONG IN PRAISE OF THE LORD, by Franciscus Nagler. The H. W. Gray & Co., Inc., New York (Agents for Novello & Co., London). 16c.

A splendid anthem arrangement in D major by Dr. Clarence Dickinson with ad. lib. accompaniment, for 4-part mixed voices, and with a fine English text by Helen A. Dickinson. Incidental one-measure soprano soli. There is a bright, keen feeling of the spirit of praise throughout, the music being well adapted to the textual content. A delightfully serviceable anthem for a well integrated choir, suitable for general use or Thanksgiving. 6 pages long. Also published for S.S.A., S.A. or SS.AA.TT.BB.

SSA

IN THE NIGHT CHRIST CAME WALKING, by Noble Cain. G. Schirmer, Inc., N. Y. 16c.

An anthem, esthetic in feeling, idiomatically modern in structure and with occasional parenthetical arrangement of text adapted from St. Matthew XIV, for 3-part chorus of women's voices, with piano accompaniment ad lib. Occasionally, low vocal range indicated for the alto voices. Suitable for well trained ensemble for use in communion or general service. 6 pages long.

SACRED CHORUSES FOR WOMEN'S OR GIRLS' VOICES compiled and arranged by Hugh Ross. G. Schirmer, Inc., N. Y. $1.50.

A unique and interesting anthology of 25 varied and substantial arrangements of 2- and 3-part sacred choruses, for use by women's and girls' choruses. These offer no severe choral difficulties, as the voice ranges are limited. Most of the music is suitable for use in smaller colleges and for adult choruses of women. The 3-part numbers such as those by Constantini, Rameau and César Franck are especially suitable to more mature voices. A welcome addition to the choir director's library.

For Solo Voices

THEY THAT GO DOWN TO THE SEA IN SHIPS, by Paul F. Laubenstein. M. Witmark & Sons, New York. 60c.

Inscribed to all good seamen, this is a duet for tenor and bass; music is set to Psalm CVII: 23-31,—with organ or piano accompaniment. The treatment for voice and instrument is a more or less conventional one, but tuneful and of serious intent. It should prove of value to the choir loft for general or memorial services.

Duet

THE LORD'S PRAYER, by Albert Hay Malotte. G. Schirmer, Inc., N. Y. 50c.

The well known and much sung solo attractively and tunefully arranged for duet purposes—Sop. and Ten., Sop. and Alto, and Alto and Bar.—by Carl Deis, without disturbing the intent of the original solo composition. Elaborate piano accompaniment. The air is carried occasionally by the second voice. This is most acceptable for offertory or other general service use. 4 pages in length.

For Organ

PASTORALE: The Faithful Shepherd, by George Frederick Handel. The H. W. Gray Co., Inc. (Agents for Novello & Co., London). Single Numbers 75c. Double Numbers $1.50.

This beautifully flowing Handelian air (Il Pastor Fido) has been arranged for organ by E. Power Biggs in the St. Cecilia series of compositions for that instrument. The light and lyric pastoral feeling throughout requires dexterity of execution by a competent organist. For general or special service use. 4 pages long.

VARIATIONS ON AN ORIGINAL THEME, by Flor Peeters, Op. 58. Elkan-Vogel Co., Inc., Phila., Pa. $1.50.

A somewhere elaborate but well devised and consistently marked series of 8 variations on an original theme consisting of a Moderator basic theme, Con moto, Un poco sostenuto, Adagio, Andante, a brilliant Allegro Vivace, Andante sostenuto and a concluding and impressive Allegro maestoso movement. This calls for a wide range of fluent organ playing on a sizeable instrument. Suitable for general or festival service and for concert use. In attractive heavy paper cover. 13 pages long.

THE ART OF FUGUE, by J. S. Bach, arr. by E. Power Biggs. The H. W. Gray Co., Inc., New York (Agents for Novello & Co., Ltd., London). $5.

The Bach masterpiece has been arranged with detailed care and skill by the well-known concert organist E. Power Biggs (who has also recorded the massive work in Victor Masterpiece Album 832-33) and it is worthy of a special place in the organist's library. With one simple theme as a basis, the Art of Fugue is a succession of 14 counterpoints, designed in order of increasing complexity and represents the summation of Bach's fugal and contrapuntal skill, enhanced by the addition of the principle of variation.

OVERTURE, by Eric DeLamarter. M. Witmark & Sons, New York. $1.50.

A brilliant organ composition by this well-known composer, now added to the Witmark Library of Organ Music. It provides fresh and attractive recital material for the concert organist who has the execution of difficult, fast-running music and a large organ at his command. It is 14 pages long.

APOLLO BOYS' CHOIR

COLEMAN COOPER, Director

Address inquiries to: APOLLO CHOIR SCHOOL
6957 Lakeshore Drive, Dallas, Texas

Edouard NIES-BERGER

Official Organist—Philharmonic Symphony Society of New York. Conductor.

Limited number of students accepted -- Circle 7-4015

ORGAN FESTIVAL

WEINRICH—July 25, 26; HOWES—Aug. 1, 2; WHITE—Aug. 8, 9; BIGGS—Aug. 15, 16

RESERVATIONS AT ANDOVER INN—ANDOVER, MASS.

ORGAN INSTITUTE METHUEN, MASS.

PIUS X SCHOOL OF LITURGICAL MUSIC

of Manhattanville College of the Sacred Heart

133rd St. & Convent Ave., New York 27, N. Y.

SUMMER SESSION, JUNE 30th - AUGUST 8th

Courses open to both Men and Women

Veterans accepted under the G.I. Bill of Rights

Gregorian Chant — Gregorian Accompaniment — Choir Conducting — Liturgical Singing — Polyphony — School Music — Theory — Harmony — Counterpoint and correlative subjects — Organ — Piano — Voice.

Telephone: EDgecombe 4-1500

THE DANCE:

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

With the closing of Ballet Theatre's City Center Spring season comes the announcement of the Ballet Theatre Foundation, Inc., with offices at 36 West 44 Street in New York City—an organization created to further ballet in the United States as an art. It is a tax-exempt non-profit corporation established for the purpose of assuring the maintenance and continued presentation of ballet in America.

Mrs. Wales Latham is co-founder of the Foundation with Carleton Smith, lecturer and music critic. Others closely associated with the project are Aaron Copland, John Alden Carpenter, Leonard Bernstein, Jo Mielziner, Mrs. Efrem Zimbalist, Joseph Clark Baldwin, Henry Clifford, John F. Wharton, Mrs. Louisine Tcherepnine, and Mrs. Alexander McLanahan.

Ballet Theatre Foundation has pledged its support of Ballet Theatre (could the similarity in names be purely coincidental?), as the ballet company most worthy of support today. According to the Foundation, that company "has conclusively demonstrated this season, the first under the management of its co-directors, Lucia Chase and Oliver Smith, its ability to present ballets of the highest artistic standards."

The general plan is to set up an artistic council and a board of governing trustees, and to create a nation-wide Ballet Theatre Guild, somewhat along the lines of the Metropolitan Opera Guild. There is also a possibility that units of the Foundation will be set up in Chicago, Boston, Philadelphia, San Francisco and other large cities where Ballet Theatre will play during its forthcoming season.

During the coming year the Foundation proposes to present Ballet Theatre at the City Center, as well as in the principal opera houses and auditoriums of the U. S. and Canada. It will also supply funds for three new ballets yearly and make every effort possible to find a permanent home for the company, where it may rehearse new productions, store its scenery and house its administrative force. All of which puts Ballet Theatre in quite a comfortable spot, and should make it very happy.

American Composers' Night

Probably the most significant program of the entire Ballet Theatre three-week season at the City Center was the American Composers' Night on May 14. Though the accent was on youth, in the choreographic as well as music departments (none of the principals having reached the ripe old age of forty and several still under thirty), no apologies need be made for the artistic merits of the works. Each score was musically substantial and closely allied with the choreography. In each case it was quite evident that the creators had worked together intelligently.

Opening with Robbins' Interplay, which contains perhaps the best score Morton Gould has produced to date, the evening got off to a lively start. A familiar cast headed by John Kriza, Tommy Rall and Melissa Hayden danced the gay and ingenious piece to the hilt. This Gould score, with the piano part played on this occasion by Marcel Hansotte, is one of the few contemporary pieces of music that can be lifted out of its ballet setting and presented with success in concert as a work for piano and orchestra.

In direct contrast to the sly humor and fun of Interplay was the following offering, Undertow. Although the William Schuman score of this Tudor ballet has been played on concert programs, it is difficult to dissociate the choreography from the music, since both are so finely integrated. This is about the most powerful, absorbing, and dramatically moving ballet produced in the last decade. It also boasts an excellent cast. Hugh Laing is back in the part of the Transgressor, and so far has no peer. Diana Adams is a worthy successor to Nana Gollner as Medusa. In fact she is the only other dancer who has been able to project the right quality of sensuous grace. Alicia Alonso, Shirley Eckl, Patricia Parker, Melissa Hayden, Muriel Bentley, Cynthia Riseley, Dick Beard, John Kriza, and Shellie Farrell are others who contribute to the drama of this psychological work.

On Stage and Fancy Free

Michael Kidd's first ballet, On Stage, with music by Norman Dello Joio also received an excellent performance. Two young dancers, Erik Kristen and Ruth Ann Koesun, were elevated to principal parts. Kristen, in the part of the Handyman originally created by the choreographer, and Koesun as the Girl in Pink, first danced by Janet Reed, are decided talents. And the ballet as a whole seems to move faster than when it was first presented. Nora Kaye and John Kriza continue to amuse themselves, and the audience, as the Ballerina and Her Partner. The ballet, of course, has a great deal of atmosphere and is good theatre. However the rehearsal piano (also employed in the score) doesn't have to be quite as out of tune as the one used during the City Center run.

The evening closed with a "no-holds-barred" performance of the Robbins-Bernstein Fancy Free. Sachary Solov does very well in Robbins' original solo and Kriza has been transferred to the pas de deux, also originally danced by Robbins. Tommy Rall continues in Harold Lang's old part and Paula Lloyd had Janet Reed's role. Muriel Bentley and Shirley Eckl were the old stand-bys, the former dancing with continued spirit, the latter, in her brief part, still raising the blood-pressure of the sailors.

Other highlights of the last two weeks were Giselle with Alonso and Youskevitch, a revival of Tudor's Dark Elegies and Jardin aux Lilas.

Although the company at first seemed cramped for space on the relatively small stage of the Center Theatre, it was not long before this very gifted group adjusted itself to the uncomfortable surroundings and turned in performances of an extraordinary high standard. The orchestra, too, under the direction of Max Goberman and his associate, Ben Steinberg, was far better than the general run of ballet orchestras, though the addition of more players would have provided the needed extra sonority.

A SCENE FROM "WALTZES FOR THE THEATRE," choreographed by Frank Westbrook to music by Ravel, presented on the final Choreographers' Workshop program. L. to r., Roy Tobias, Phyllis Gehrig, Tony Charmoli, and Jean Houloose. (Leonard Schreiber Photo.)

Choreographers' Workshop and Ballet Society

The Choreographers' Workshop presented its final program, or rather its season's summary, on May 11 at the Central High School for Needle Trades. Works selected from the season as most representative were Waltzes for the Theatre, In Memory of a Beloved Brother, Southern Landscape, and Heritage. Waltzes for the Theatre was choreographed by Frank Westbrook to music of Ravel. Danced by Phyllis Gehrig, Jean Houloose, Tony Charmoli and Roy Tobias, it had an agreeable flow and quality and was quite interesting as pure dance. In Memory of a Beloved Brother, by Atty van den Berg set to music of Bach, was one of the most successful works of the season. Danced by Jean Houloose, Betty Lind, Virginia Miller, Lavinia Nielson (Sisters) and Lucas Hoving (Brother), the work showed definite choreographic talent. There was design, a sculptural feeling, and fluidity to the movements.

Talley Beatty's Southern Landscape suffered from revision. As given in its original form it was effective, but the new version was completely over-blown. Beatty is a fascinating dancer and always a pleasure to watch; as a choreographer, however, he needs much discipline. Heritage, by Jean Houloose, was the most ambitious work on the program. Set to music by Villa Lobos, it is inconsistently, quite Germanic in quality. This is not surprising, since Miss Houloose is a graduate of the Mary Wigman School in Dresden. There was depth and drama, though the work was much too long. An inexcusably bad work was To Meet the Author, choreographed by Ruth Harris with original music by Anita Leonard. The only purpose it served was to introduce a new Chaplinesque sort of talent, George Hall.

The Choreographers' Workshop, under the direction of Trudy Goth, has made remarkable progress and next season promises to be even more interesting.

Ballet Society at Ziegfeld

The fourth and final program of Ballet Society at the Ziegfeld Theatre, on May 18, was lavish enough but had little to offer in the way of artistic accomplishment. It opened with John Taras' Minotaur, a ballet seen on the previous program, and notable more for the scenery and costumes of Joan Junyer than for any virtues of choreographic or musical imagination. Elise Reiman, Tanaquil Le Clercq and Francisco Moncion did as well as possible with their assignments.

Merce Cunningham offered a work called The Seasons, to which John Cage wrote his first conventional symphonic score. Though the latter shows skill and facility it is not particularly distinguished. Again it is the artist who steals the show; in this instance Isamu Noguchi. He has devised some exciting effects with lights, and the stage properties were so strong that Cunningham's choreography was submerged.

Blackface, by Lew Christensen, set to music of Carter Harman with scenery and costumes by Robert Drew, had nothing to recommend it. One could only regret the waste of some excellent dancers' talents.

The program announced for next year includes several new works as well as Stravinsky's Orpheus and De Falla's Retablo de Maese Pedro. One hopes that a more equitable balance between music, decor and choreography will be obtained, for it cannot be denied that the choreography was the weakest element of Ballet Society's present season. All of the music on the final program was conducted by Leon Barzin, the organization's musical director.

Carnegie Pops Feature Dancers

On May 17 the dancers Pastora, Rozzino, Maclovia and Tina Ramirez took over the second half of the Carnegie Pop Concert. Rozzino, who also appeared with the Pops last year, surrounded himself with three attractive dancers and provided a group of dances that were varied and entertaining. Perhaps the most outstanding number was De Falla's Fire Dance with Rozzino and Maclovia. Raymond Sachse was the accompanist.

IVA KITCHELL
DANCE SATIRIST
Mgt.: NCAC, 711 Fifth Ave., N. Y. C. 22

MIRIAM WINSLOW
CONCERT DANCER
Suite 703, 119 West 57th Street,
New York 19, N. Y.

JACOB'S PILLOW
Univ. of the Dance and Festival
THALIA MARA AND ARTHUR MAHONEY, DIRECTORS
Information Studio 819 Carnegie Hall, N. Y.

MARINA YURLOVA
Classic Interpretations
of the Spanish Dance
Suite 701 119 W. 57th St., New York

NCAC Dance Attractions
711 Fifth Ave., N. Y. C. 22 PLaza 3-0820

IRENE HAWTHORNE
Premiere Danseuse, Metropolitan Opera Association
AVAILABLE FOR CONCERT
220 WEST 43rd ST.
NEW YORK CITY
LOngacre 5-7561

FEDERICO REY
and ENSEMBLE
NOW BOOKING 1947-1948
Management: ALBERT MORINI, 119 West 57th Street, New York 19, N. Y.

La Meri
Dances of India - Spain
The Orient
Latin America
110 E. 59 St., N. Y. 22

ROZZINO
and Ensemble
Mgt.: E. Kowalewski, 15 E. 59 St., N. Y. 22 Pl. 3-1566

ORIGINAL BALLETS
by FLORENCE WICKHAM
Complete with story and music for
professional and student productions.
Suite 701, 119 West 57th St., N. Y. C. 19

DAVID LIBIDINS
Bookings — Promotion — Management
113 W. 57th Street : New York 19, N. Y.

NOAMI ALCH LEAF
DANCES of the NEAR EAST
and the BIBLE

Thomson-Stein Opera, The Mother Of Us All, Premiered at Columbia

A feature of the Columbia University Festival of American Music was the premiere of The Mother of Us All, an opera in three acts, with English text by Gertrude Stein, music by Virgil Thomson, and scenario by Maurice Grosser, given several hearings between May 12 and 15 at Brander Matthews Hall by the Columbia Theater Associates in cooperation with the Columbia University Department of Music. The work had been commissioned by the Alice M. Ditson Fund of that university, and the production was "assisted by another grant from the fund," according to a program note.

Much credit devolves on a large staff for the successful production, which was largely of professional standard. Otto Luening served as the efficient musical director, and the opera was staged simply but delightfully by John Taras, with colorful 19th century costumes and sets designed by Paul du Pont.

Story About Early "Suffragette"

The Mother of Us All is described in the program as "a political fantasy about nineteenth century America," and "consists of scenes from the life of Susan B. Anthony, leader in the movement for woman suffrage. Some of the characters depicted are historical, some are named for friends of Gertrude Stein, and some are inventions. The opera opens in the home of Susan B. Anthony, where she discusses, with her supporter Anne, her purposes and her difficulties. Virgil T. and G. S. supply comment and interpretation. The second scene depicts a political rally, ending with a formal debate between Susan B. Anthony and Daniel Webster.

"The second act takes place on a village green beside Miss Anthony's house. Andrew Johnson and Thaddeus Stevens quarrel. Constance Fletcher and John Adams fall in love. The second scene of this act represents a day dream in which the suffrage leader reflects upon negro suffrage, political celebrity and the mystery of wealth and poverty. The third scene shows the wedding of Jo the Loiterer to Indiana Elliot, which is variously interrupted but eventually performed.

"The first two scenes of the third act take place in the drawing room of Susan B. Anthony. A delegation of politicians wishes her to speak for them at a meeting. She at first refuses, but finally accedes. In the next scene she is again at home. She has spoken, been successful, and foresees the final triumph of her cause. The last scene is a sort of epilogue, ending with the unveiling of Miss Anthony's statue in the Congressional Hall."

Setting Is Lyrical

Miss Stein's quirkish humor is apparent in much of the writing, though her manner is not as cryptic and repetitious as in Four Saints in Three Acts. The words are set with great skill by Mr. Thomson, whose music employs predominantly simple and lyrical phrases, in a diatonic pattern, sometimes suggesting old hymns and occasionally using thematic material of the period. The whole work is of a piece, has a definite style, and in fact is throughout somewhat stylized. It is scored for a small ensemble very cannily, so that the singers are at no time submerged. The remarkably clear acoustics of the hall aided in making for complete understanding and a strong artistic effect. Though the lines are sung for the most part, a few are spoken.

Of the libretto, it may be said that it probably reads delightfully, and on the stage—owing to Mr. Thomson's suggestion of the period in his music—it also has an individuality. But though the pace is frequently brisk, and there is a good deal happening much of the time, the action (in eight scenes) is diffuse.

Cast Excels

The cast excelled in its fine, clear vocal production. Outstanding were Dorothy Dow as Susan Anthony, and Bertram Rowe as Daniel Webster, whose "debate" seemed rather of the interior monologue school; William Horne as Jo; and Ruth Krug as Indiana. The cast also included:

Anne, Belva Kibler; Gertrude S., Hazel Gravell; Virgil T., Robert Grooters; Chris the Citizen, Carlton Sunday; Angel More, Carolyn Blakeslee; Henrietta M., Teresa Stich; Henry B., Jacques LaRochelle; Anthony Comstock, James M. Chartrand; John Adams, Robert Sprecher; Thaddeus Stevens, Alfred Kunz; Constance Fletcher, Alice Howland; Gloster Heming, Michael Therry; Isabel Wentworth, Shirley Sudock; Anna Hope, Jean Handzlik; Lillian Russell, Nancy Reid; Jenny Reefer, Dianna Herman; Ulysses S. Grant, Everett Anderson; Herman Atlan, Edward J. Larson; Donald Gallup, Edward Cohen; A. A. and T. T., Isaiah Clarke, James Hunt, Vernon Van Dutton, Dale Burr; Andrew J., Winston Ross; Negro Woman, Lillie Peace; Negro Man, George C. Hunter; and Indiana Elliot's brother, William Elliott Savage.

The settings were built and painted by members of the University classes in stagecraft, under the direction of Richard Bernstein and Asa Zatz, and the lighting was designed and executed by Gretchen Burkhalter. The audience taxed the capacity of the small hall and on the final night many patrons had to be turned away.

SPARTANBURG, S. C., FESTIVAL CONCERT.
Mary Phifer, of Sumter, S. C., makes her concert debut with the symphony orchestra there (Pedro Sanjuan, conductor) during the recent 1947 Spring Music Festival, jointly arranged by the townspeople of Spartanburg and the Converse College School of Music. A major event of this season's program was the presentation of Straus' The Chocolate Soldier with the College Orchestra, under the direction of Prof. A. W. Bleckschmidt, a cast of eight principals and a chorus of 36.

Brilliant Young Artists from the Studio of

Clarence Adler

MASTER PIANO TEACHER

include

SYLVIA DICKLER

who scored with the New York press at her Town Hall debut

"She made known an excellent technical equipment, an active imagination and a command of style that lent her performances more than ordinary impressiveness. Her tone, which was uncommonly alive, maintained its agreeable quality both in powerful and delicate work, and there was a play of tints, coupled with a grace of line, in her readings that made them alluring. The Bach-Liszt Prelude and Fugue in A minor received a fiery interpretation, one that had virility and rhythmic impact. The octave passages were of outstanding richness and vigor, and the entire composition was finely controlled in its tonal and mechanical aspects."—*Noel Straus, New York Times*

"Few pianists come to the recital platform so well grounded in musicianship and the mechanics of the instrument. There was consistently a strong impulse behind Miss Dickler's interpretations, and she had the power and variety of nuance to convey it."
—*Arthur V. Berger, New York Sun*

"Sylvia Dickler strikes me as the safest bet as the pianist most likely to succeed. Miss Dickler has a vast technique and an enterprising, probing spirit. Her immensely secure technique and fine tone, and a well-balanced combination of warm emotion and sound scholarliness made excellent work of the Beethoven Sonata. It would have been hard to say which of these was more interesting or more deeply felt, which was the evening's best—the Bach music or the Beethoven Sonata; but then along came the Prokofieff Sonata, and here Miss Dickler's flair for modernity asserted itself and the sonata walked away easily with the evening's honors."
—*Edward O'Gorman, New York Post*

For Information Address: 336 Central Park West, N. Y. 25, N. Y.

SILHOUETTES

By MARY CRAIG

HERBERT JANSSEN
(Photo by O. E. Nelson)

Janssen Looks Back—And Ahead

Herbert Janssen, the heroic baritone of the Metropolitan Opera, is an appropriate subject for the Voice Page of the International Issue as an artist internationally and deservedly acclaimed.

The close of the fall-winter season, which combined heavy leading role singing, concerts and a crowded roster for teaching, finds this eminent artist looking forward with zeal and enthusiasm to the engagements of the approaching summer.

Recently returned from weeks of singing with the Metropolitan on tour, he greeted us with cheerful tales of his experiences. Mr. Janssen, while reminding us that he was born in Cologne and had his early appearances in Europe, expressed himself as excited and especially happy over having this year become an American citizen. He also was looking forward to summer holidays.

It rather seems that "holidays" is a misnomer, as they consist of a few weeks in Maine, a pleasant stay which he and Mrs. Janssen anticipate throughout the long city winter, then the annual engagements in the major opera houses of South America. This year marks the eighth season for Janssen in Buenos Aires, where he will sing Wotan in the entire Ring cycle for a start.

The remainder of his "vacation" will be occupied by operatic and recording assignments up until the return for the fall opening of the Metropolitan.

•

The freeing of various European areas brings memories of past colleagues and performances to the singer. "London! I was fourteen seasons at Covent Garden," Mr. Janssen continued, "and sang innumerable concerts in the British Isles, doing whole programs of Hugo Wolf and Brahms lieder. And I remember the great Festivals performances of the oratorios, Bach, Mendelssohn and Handel, especially with illustrious Choirs of the three Kingdoms.

"When I hear of the re-establishing of famed continental music centers, I recall the eight wonderful seasons I had with the Bayreuth Festival, singing Wolfram, Amfortas and others of the noble repertory, with Toscanini conducting. I hear little is left of the Staatsoper in Berlin, where I made my debut and was at once thrown into the 'big' parts, and the Staatsoper in Vienna, where I did all the baritone leads, French, Italian and German scores—in German of course, as was that day's rule."

In one of his many pressbooks is a series of operatic candid photographs with unusual settings. "Oh, yes," Mr. Janssen explained, "these were the operas staged at the Zoppot Festival, near Danzig. Imagine Meistersinger, Lohengrin and Ernani given on the great open-air stage with the deep forest as a backdrop! It was not unusual to have as many as 7,000 in the audience. Then for striking contrast there were the brilliant nights at the Grand Opera of Paris, where I sang for many years.

•

"America offers new opportunities and new adventures—which I like," he continued. "I am relearning some of my old rôles. After long and exclusive dedication to Wagner, I am planning to sing Scarpia and Mozart's Figaro again—but this time in Italian. Others too—but that's still a secret. Not that I intend to forsake my Metropolitan repertory—Wolfram, Amfortas, Telramund, Kurvenal, Wotan and above all Hans Sachs, which I sang this season," he added. To all queries as to the unannounced enterprises and new casting, Janssen only smiled and said, "Wait and see."

Besides his singing activities (which carry him up and down the three Americas and Mexico) and his private studio-teaching, Herbert Janssen is head of the Voice Department of Finch College. His associate in teaching, coaching and in his own "refresher" repertoire study is Sally Leff, American accompanist-teacher. Mr. Janssen states that her cooperation has proved of inestimable value, partly because of her exceptional musicianship and especially for her assistance in the work of blending European and American culture in the voice study field.

Two Opera Series for Carnegie

The late Spring will bring two separate series of operatic performances to Carnegie Hall. These will be interspersed during June and July.

Stanford Erwin, managing director of the newly formed International Opera Company, announces Aida, Tosca, Rigoletto, La Traviata, Madam Butterfly and Carmen. Performances will open June 17 with Aida. Other scheduled dates are June 19, 24, 26, July 1 and 2.

Leonora Corona, in the title role of the opening performance, will sing opposite Edward Dudley as Rhadames, with Rene Castelar as Amonasro, Edward White, Ramfis, and Marcia Maglaviani as Amneris. Other artists signed for the opening season are Eleanor Knapp, Vivienne Simon, Imelda Crighton, Robert Shilton, Frank Wennerholm, Alfredo Ordo, Vasso Argyris, Eduardo Rael, Rudolfo Linza, Giuseppe Sechi.

Alfredo Salmaggi announces four gala opening performances of opera at Carnegie Hall. Presented by his forces will be Cavalleria and Pagliacci, June 21; Madam Butterfly, June 22; La Boheme, June 28, and Rigoletto on June 29.

The Salmaggi grand opera season at the Brooklyn Academy of Music terminated April 26. Thirty-six performances of 18 operas were presented during the series of Saturday night performances which opened in September. Holding to the principles established by the director of this organization many years ago, newcomers of worthwhile talents were afforded debut appearances. Twenty-five American artists had their first performance with the company. Five new foreign artists were presented. Operas produced were: Norma, Carmen, Faust, Hansel and Gretel, Pagliacci, Cavalleria,

LENI BARTON,
soprano, is now appearing as leading lady of a USO musical show playing at the Ernie Pyle Theatre in Tokyo. She is an artist-pupil of Hilma Millrodt-Otto, of New York. The picture was taken in the garden of the Officers' Club in Kobura, Japan.

L'Amico Fritz, La Boheme, Mme. Butterfly, Tosca, The Barber of Seville, Aida, Trovatore, La Forza del Destino, La Traviata, Otello, Rigoletto and the American premiere of The Golden Gate by Virzi.

ALTHOUSE
STUDIO: 260 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 36 W. 73rd St., N. Y. 23 EN 2-4068

EDITH HENRY
VOICE TEACHER AND COACH
160 West 73rd St., New York 23, N. Y.
TRafalgar 7-2558 NYSTA—NATS

ALESSANDRO ALBERINI
VOICE BUILDER
Member NYSTA Member NATS
160 West 73rd St., New York 23, N. Y. TRafalgar 7-6700

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

FRANK BIBB
TEACHER OF SINGING
Faculty PEABODY CONSERVATORY since 1921
N. Y. Studio: 315 W. 57th St., N. Y. 19, N. Y.
Thursdays, Fridays & Saturdays CO. 5-6682

Ernestine Hohl **WILLIAMS,** NATS
Scientific Voice Training and Interpretation
80-21 Grenfell Ave., Kew Gardens, L. I., N. Y.
Phone Virginia 7-0525J

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music, Juilliard Summer School
15 W. 67 St., N. Y. 23; TR. 7-5889; NYSTA-NATS

Edna Beatrice Bloom
VOICE—DICTION—INTERPRETATION
Member NYSTA and NATS
916 Union St. (Grand Army Plaza), B'klyn 15. ST. 3-6531

DICIE H. HOWELL
Nationally Known Oratorio and Concert Soprano
Teacher of Singing
Member NYSTA and NATS
Studio 818 Steinway Hall, New York 19, N. Y.
CI. 6-2994 TR. 4-7736

HERBERT JANSSEN
LEADING BARITONE METROPOLITAN OPERA
TEACHER OF SINGING
Hotel Ansonia, 73rd & Broadway
N. Y. C. SU. 7-3300

HAROLD LUCKSTONE
TEACHER OF SINGING
Member of Amer. Acad. Teach. of Singing NYSTA and NATS
17 E. 96 St., N. Y. C. 28
N. Y. University since 1925

PLYMOUTH CHOIR for CHORAL TRAINING
Plymouth Church of the Pilgrims
Henry Pfohl, Director of Music
Orange & Hicks Sts., B'klyn Heights, N. Y.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Etelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 W. 58th St., New York City 19. CO. 5-9131

ALBA CLAWSON
VOCAL TEACHER
1425 Broadway, N. Y. 10.... Lo. 5-3249 / Penn. 6-2634

SCHOOL OF MUSIC
of the Brooklyn Free Musical Society, Inc.
Dmitry Dobkin, Director — Faculty of 55
205 East 67 St., New York 21, N. Y.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 16 Central Ave., Newark 2, N. J.
Telephone Market 2-0020

MARTHA ATWOOD BAKER
Teacher of Singing
NEW YORK RESIDENT SCHOOL
113 W. 57th St., New York 19, N. Y. CI. 6-7129

HILMA MILLRODT-OTTO
Only Singing Teacher of
ELAINE MALBIN
Youngest NBC Singing Star
Studios: New York, Steinway Hall
Brooklyn: Opposite Academy of Music
By appointment only Tel. STerling 3-5638

RITA **KITTAIN** • LYDIA **CHALIAPIN**
Complete vocal training—repertoire, languages, stage.
865 West End Ave., N. Y. C. ACademy 2-8156

RENATO BELLINI
TEACHER OF SINGING
COACH and COMPOSER
Studio—171 W. 71, New York 23, N. Y. SC. 4-8926

GRACE LAMAR
VOCAL TEACHER and COACH
Member NYSTA and NATS
1425 Broadway, N. Y. C. PE. 6-2634

EDITH NICHOLS
TEACHER OF SINGING
Member NYSTA
222 West 83rd St., New York 24, N. Y. SU. 7-3106

ROBERT **MALONE**
Distinguished Tenor — Teacher of Singing
Director of Bulova Watch Glee Club
1104 Carnegie Hall PL. 9-2550 N. Y. C. 19, N. Y.

HOMER G. MOWE
TEACHER OF SINGING
Member Amer. Acad. Teachers of Singing, NYSTA & NATS
Faculty of Teachers College, Columbia Univ.
171 W. 71st St., New York 23, N. Y. EN. 2-2165

N. Y. Concerts

(*Continued from page 28*)

Branscombe Choral Sings Annual Concert

The Branscombe Choral gave its thirteenth annual Spring concert on May 6 under the direction of Gena Branscombe. The Choral was assisted by James de La Fuente, violinist, Thomas McDuffie, tenor, Ruth Harsha, organist and James A. Hager, timpanist. Accompanists were Mildred Holmer and Harry Kondaks. Works by Enders, Griffes, Clokey, Mendelssohn, Schubert, Brahms, Delius, Rachmaninoff, Saint-Saens and others were presented with musical taste and refinement. Several arrangements by Miss Branscombe were offered including a first performance of The Lord Is Our Fortress based on the 4th movement of the Brahms First. As usual the large audience warmly applauded the fine work of the Choral M. S.

Yiddish Culture Chorus Heard

The Yiddish Culture Chorus gave its seventeenth annual concert on May 10. The chorus, a mixed ensemble of 50 members and their conductor, Vladimir Heifetz, who has been heading it for 13 years, offered a program in which compositions of Mr. Heifetz were represented prominently. Of particular impressiveness was his setting of President F. D. Roosevelt's message in which Mania Platt, soprano, and Lionel Marcoux as soloists, joined the well-trained chorus. Rosemary Canavan, violinist, was the instrumental soloist of the evening, which was very well received by a large audience. H. W. L.

Weinberger's Ecclesiastes Premiered by Harms Chorus

The world premiere of Jaromir Weinberger's Ecclesiastes, especially written for the John Harms Chorus, was presented successfully by that choral body May 13, with Iona Harms, soprano, and Clifford Harvuot, baritone, as soloists and with Andrew Tietjen at the organ. The work, with text in English, has a setting of dignity and fervor, though it seemed at times that the composer might have found deeper accents for his setting of the words proclaiming that "All is Vanity." The musical style was somewhat in the latter day vein of Romanticism, with modern touches in the scoring. John Harms conducted the excellent performance.

For the most part the Ecclesiastes maintained an atmosphere of dignity and fervor approaching the majestic. Contrasting portions contained measures of pure lyricism, complex contrapuntal structures, passages of four-square harmony in straight anthem form. Many of the more melodious long-phrased parts were allotted to solo baritone, these being delivered with resonant tone and fine diction by Mr. Harvuot. The solo soprano voice was largely used in obbligato, held to an exactingly high tessitura, to which Iona Harms brought all her assets of musicianship and lovely vocal quality.

The Chorus sang admirably throughout a score which is undoubtedly interesting but which leaves the hearer with mixed reactions of commendation and some reservations. M. C.

Workmen's Circle Chorus

The Workmen's Circle Chorus on May 4 had Clara Rockmore as guest soloist on the theremin. She made her offerings, by Golub, Weiner, Botwinik, Kosakoff and Rauch, outstanding features. A brilliant new work by M. Rauch, The Queen Esther Cantata, was given a forceful and memorable reading by soloists and chorus. Lazarus Weiner, the conductor, gave painstaking and inspirational direction. Ysaak Gladstone, tenor, sang incidental solos along with Frances Lazarus and Marian Adesman. The program also presented music by Posner, Lewin, Rachmaninoff, Weiner and others. L. J. G.

Maybelle Van Rensselear Appears

Maybelle Van Rensselear, contralto, on May 11 gave a program of Italian, French, German and English songs. The only operatic number was the Recitative and Cavatina from Rossini's Semiramide. Miss Van Rensselear is a vital and sensitive artist, who invests everything she sings with interest. Her voice, though limited in range, is pleasing in qualty and the instrument of intelligent musicality. She was accompanied by Otto Guth. D. B.

Allda Mae Prigge Heard

Allda Mae Prigge, contralto, who appeared on May 17, has a natural voice of excellent timbre, which she displayed in excerpts of Paisiello, Lully and Legrenzi, German Lieder and French songs, and an English assortment by Griffes, Hageman, Fay Foster and Harriet Ware. She showed an extensive vocal compass and a well-developed scale; in general she has many promising qualities and with further study can no doubt do herself fuller justice. Milford Snell was at the piano. S. B.

Frederic Voloninis in Violin List

Frederic Voloninis, Greek violinist and assistant concertmaster of the Minneapolis Symphony Orchestra, gave his annual recital on May 19. Mr. Voloninis, who had introduced himself as a mature musician with his recital last year, kept the promises of this concert. He played even to better effect in the bigger expanse of Town Hall. His tone stands out well and in his playing of the Saint-Saens Concerto in B minor (in which he was masterfully assisted by Arpad Sandor on the piano) he showed expert musicianship and tasteful technical efficiency. Preceding this difficult work were Tartini's "Devil's Trill" Sonata and Bach's Partita in E minor, in which the violinist seemed to be still warming up. With compositions of Dvorak, Paganini, Rameau and de Falla, Mr. Voloninis maintained the favorable impression made before an appreciative audience, which demanded encores. H. W. L.

Times Hall

Octavia Morris in Song Event

Octavia Morris, mezzo-soprano, was heard in a concert program of interesting songs May 4. Following a group of Bach, Handel, Scarlatti and Gluck, Miss Morris sang with rich quality and interpretative understanding four Brahms lieder and the Don Carlos aria by Verdi. American works and Spirituals completed the list. Good taste and a long and mellow range distinguished the singer's work. She was ably accompanied by Edward Margetson. M. C.

Carnegie Chamber Hall

Filipino Soprano Bows

Josephine Sitjar, 17-year-old Filipino coloratura soprano, was heard in a debut recital for an invited audience May 5. In a difficult and taxing program of airs which included the Lucia Mad Scene and the Bell Song from Lakmé, the singer revealed exceptional qualities of voice and potentialities for career when her talents are more seasoned by time and experience. The voice is now fresh and rich with a long, even legato line of good range. In addition to these assets Miss Sitjar has excellent stage poise for so youthful a vocalist plus undeniable personal charm which won favor with her hearers. M. C.

Rachmaninoff Fund Contest Terms

Pianists who wish to compete next fall in the regional auditions of the second piano contest sponsored by the Rachmaninoff Fund are advised to submit their applications early. While applications will be received until Sept. 1, 1947, regional chairmen must know well in advance of this date approximately how many contestants will compete in their respective regions. Candidates who meet the eligibility requirements will be notified by Oct. 15, 1947, of the exact time and place of the regional competitions.

CARL CRAVEN

NATIONALLY KNOWN VOCAL INSTRUCTOR

Former Director Chicago Light Opera Co.

TEACHER OF THE GREAT *de Reszke* METHOD

NOW

PERMANENTLY LOCATED in the HEART OF HOLLYWOOD

MR. CRAVEN'S 31 years of successful teaching in Chicago and his mastery and ability to convey this method to Students and Professionals who wish a quick correction and perfection of tone, has made him a welcome and important figure in Hollywood.

TEACHER OF MANY STARS: The following appeared on Broadway simultaneously:

Charles Fredericks—Star of SHOW BOAT
Betty Jane Watson—Star of OKLAHOMA
Ray Middleton—Star of ANNIE GET YOUR GUN
Marion Carter—Star of RADIO CITY

OTHER STARS—MAUREEN CANNON, Starred on Broadway in "Up in Central Park," also in Chicago, Hollywood Bowl and San Francisco.

NANCY EVANS, Starring with Wayne King. Fourth Year.

JEAN DURHAM, Appeared in Warner Bros. "Melody of Youth," also was Guest Soloist at the San Fernando Valley Sun Rise Service.

TEACHERS, STUDENTS and PROFESSIONALS from 14 States were represented in Mr. Craven's SUMMER MASTER CLASS in Chicago last year.

STUDIOS: 6019 Hollywood Blvd. **HO-1526**

Eastman School Holds 17th American Festival

By NORMAN NAIRN

ROCHESTER, N. Y.—The 17th annual Festival of American Music of the Eastman School of Music was brought to a brilliant conclusion with a beautifully balanced performance by the Eastman School Senior Symphony Orchestra of 125 pieces, conducted by Dr. Howard Hanson, Eastman director.

For this program, observing Founder's Day, Serge Koussevitzky, conductor of the Boston Symphony, sent a message of congratulations to Dr. Hanson, whom he called "a master-builder and one who had done more than anyone else in the promotion of creative young musical forces." Tribute was also paid to George Eastman for his vision in founding the school.

This year's Festival, culminating observance of the 25th anniversary of the school's founding, from the standpoint of public support alone was outstanding, all of the eight performances being largely attended.

Impressive List of Premieres

Eleven contemporary works were premiered, three received first Rochester performance, and two more first public performance at the Festival.

Premiered at the Founder's Day affair were the Serenade for Orchestra by Dr. Wayne Barlow, of the Eastman faculty, an agreeable work in rondo form; Music for Flute and Strings, by Elliot Weisgarber of the University of North Carolina, with Walfrid Kujala as soloist, the first movement marked by tricky rhythms, the second using as its base an American cowboy tune.

Frederick Woltmann's Symphony for Voice and Orchestra, with Isleta Gayle as soprano soloist, is heavily orchestrated in the first movement, the second quiet and lush. This work by the Chicago composer was a first public performance.

Another premiere was the Concertino for Piano and Orchestra, subtitled "For an American Going to War," by Kent Kennan, of the University of Texas. Paul Parmalee was the soloist in a work whose style ranges from vigorous to warm and songlike.

One of the loveliest works of the entire Festival was the Fantasy on a Hymn Tune (Amanda, by the early American Justin Morgan) by Thomas Canning, of the University of Toronto, dignified and sensitive writing. The Founder's Day program was rounded out by a thrilling performance of Dr. Hanson's Symphony No. 4 ("Requiem").

Junior Symphony Heard

Opening the Festival was a program by the Eastman School Junior Symphony, Dr. Paul White conducting, and the Eastman Choir, Dr. Herman Genhart conducting. Presented were Herman Rudin's Parade, Robert Ward's Hushed Be the Camps, Herbert Inch's Answers to a Questionnaire, Carl Anton Wirth's Suite, Ichabod Crane; Wayne Barlow's Twenty-third Psalm and Paul White's Lake Placid Suite.

For the Gordon String Quartet program, Jacques Gordon premiered the Quartet No. 2 by Anthony Donato, of the University of Texas, which contains rhythmic and unison passages of interest, and full of driving power.

Major Scores Presented

First Rochester hearings were given the Quartet No. 1 by John Verrall, orchestra editor for G. Schirmer, Inc., a work of melodic flow; the Quartet No. 3 by David Diamond, elegiac in spirit, and Quartet No. 6 by Normand Lockwood, of Columbia University Music Department, another score of lyrical character.

Three premieres marked the program by the Eastman-Rochester Symphony Orchestra, directed by Dr. Hanson, Anthony Donato's Symphony No. 2, Herbert Inch's Concerto for Violin and Orchestra, with Jacques Gordon as soloist, and George F. McKay's Symphony ("Evocation"). Donato's symphony is modern but not ultra. The Inch concerto has individuality and imagination, while "Evocation," by the University of Washington faculty member, was marked by its pure melodies and its lack of cerebral qualities. The second movement of Bernard Rogers' Symphony, Adonais, written in 1924-25, completing the program, revealed Rogers' early lyricism.

Ballet Program

Another turn-away audience viewed the annual ballet program on May 2, with Dr. Hanson conducting the Eastman-Rochester Symphony Orchestra, and the Thelma Biracree ballet, in a varied group of offerings to music by Burrill Phillips, Harl McDonald, Wayne Barlow, George Gershwin, Charles Martin Loeffler, Samuel Barber, Howard Hanson and Morton Gould.

Thelma Biracree was choreographer and soloist; Olive McCue in guest capacity, assisted by Earl Lynne, Earl Kage, Herbert LeFrois, Maybelle Lama, Vivian Landrock, Lois Riley, Ruth Spiel.

An unusually able performance by the Eastman School Little Symphony on May 4, with Frederick Fennell conducting, included four premieres! Carl Fuerstner's Concertino Rapsodico, which had Luigi Silva as soloist; Peter Mennin's Sinfonia for Chamber Orchestra; Partita by Gardner Read, of the Cleveland Institute of Music, and Burrill Phillips' Scena. Completing the program was Bernard Rogers' Four Japanese Dances.

Broadcast Is Feature

On May 3, in the Orchestras of the Nation Series, the NBC network broadcast the first performance of the radio version of Dr. Hanson's opera Merry Mount, libretto by Richard L. Stokes.

Dr. Hanson conducted the Eastman-Rochester Symphony Orchestra and the Eastman School Choir. Soloists were Mary Tillman Andrews, Ronald Bush, Virginia Cole, George Gunn, Glenn Schnittke, Arthur Schoep and Robert Waterstripe.

IN FOUNDER'S DAY PROGRAM
at the Eastman School of Music's 17th Festival of American Music. L. to r., Frederick Woltmann, Chicago; Isleta Gayle, Cincinnati, soprano soloist; Dr. Howard Hanson, director of the Eastman School; Thomas Canning, University of Toronto; Dr. Wayne Barlow, Eastman School faculty; and Elliot Weisgarber, University of North Carolina.

CONDUCTOR AND COMPOSER.
Left, Frederick Fennell, director of the Eastman School Little Symphony, who premiered the Partita of Gardner Read, right, of the Cleveland Institute of Music.

SANDRO CORONA,
composer of songs sung by James Melton and Nina Koshetz. His artist-pupils in voice include Henry Michel, a lead in Carousel; Nina Varelli, a principal in The Student Prince; Youka Troubetzkoy; Betty Walters, with Carousel; Ethel Smallwood; Jack Bittner, with Beggars' Holiday; Johnny de Francin, Edward McLyn. (Photo, Benson.)

MASON KNEEDLER,
young American "kavalier" baritone, who recently gave a Town Hall recital, is an accomplished linguist, having lived many years abroad, and is a student of the art songs of all countries. (Photo by Helene Stocker.)

Cleveland's 22nd "Met" Season Most Successful

CLEVELAND.—The 22nd consecutive season of the Metropolitan Opera in its "second home town," as Edward Johnson graciously calls Cleveland, surpassed any previous attendance figure on record. More than 80,000 opera lovers from Ohio and many neighboring states witnessed the eight performances, which in many cases were more lavish in production and costuming than any in this reviewer's memory.

The galaxy of conductors—each opera boasting its own specialist—was unusual and brilliant. Emil Cooper did marvelous work in Boris Godounoff, Fritz Stiedry in Haensel and Gretel and Max Rudolf in Aida, to mention only the more recent additions to the conductorial roster. Outstanding vocal portrayals included Pinza in Boris; Lily Pons in Lakmé (the work had been remounted and refurbished by a gift from the Northern Ohio Opera Association); Set Svanholm in Lohengrin; Daniza Ilitsch as Aida; Eleanor Steber, Jan Peerce and Leonard Warren in Traviata; in Faust, Dorothy Kirsten, Charles Kullman, Ezio Pinza, Robert Merrill. Success of the season brought a tidy sum to the coffers of the Northern Ohio Opera Association, in anticipation of a "rainy day" that may never come!

George Szell concluded the symphony season with a thrilling Beethoven program, fitting climax to an inspiring sequence of great music under his baton. The last Brahms offering was the D minor Piano Concerto with Rudolf Serkin the brilliant soloist; this program also presented Vaughan Williams' Symphony in D Major, ingratiating, serene and lyric in character. At a special concert for the Friends of the Cleveland Orchestra who contribute to its Maintenance Fund, Beryl Rubinstein played the Schumann Piano Concerto in romantic and beautiful style, with Mr. Szell giving his usual superlative support.

ROSE WIDDER.

Brooklyn Institute Announces Series

The Brooklyn Institute of Arts and Sciences announces their Major Concert Series for 1947-48 at the Brooklyn Academy of Music. On Oct. 28, Nathan Milstein opens the list, which continues with Yehudi Menuhin, Rudolf Serkin, Alexander Brailowsky, Raya Garbousova, Patrice Munsel, Yolanda Petris, Ferruccio Tagliavini, Federico Rey and his Spanish dance ensemble, Pearl Primus and her dance company, and, on Feb. 10, Leonard Eisner, young Brooklyn pianist, recipient of the American Artists Award for 1946-47 bestowed by the Institute.

Contest for Singers of French Works

Mildah Polia, authority on French music, has announced a contest with cash prizes to American citizens who are adjudged best in singing French compositions. Participants may choose from the works of Lully, Rameau, Mehul, Berlioz, Fauré, Chausson, Duparc, Saint-Saens, Debussy and Ravel, and must have prepared five selections. The judges will be announced soon. The contest will be held early in October, and entrants are requested to write to Miss Mildah Polia, 226 W. 70th St., New York 23.

ANN ARBOR'S 54TH MAY FETE THRONGED

By ALAN McLEAN TAYLOR

Ann Arbor, Mich.

The 54th May Festival got off to a good start with an all-Wagner program supremely well presented by Helen Traubel as soloist and Eugene Ormandy with the Philadelphia Orchestra. The orchestra was made up largely of old friends appearing here annually since 1936. Some familiar faces were missing, Oscar Schwar, drummer, who passed away last November, and Marcel Tabuteau, oboist, who has been ill. There were several newcomers, too, among the players.

The conductor offered for the first number the Prelude to Die Meistersinger, a happy choice and performed thrillingly. The concert was suffused with a deep impressiveness, felt throughout Miss Traubel's offerings as well as those of the orchestra. She sang with all her artistic approach and grace Brünnhilde's Plea, War es so Schmählich? from Die Walküre and the stirring Immolation and Closing Scene from Götterdämmerung. The orchestra's contributions were the Prelude and Love-Death from Tristan and Isolde, Siegfried's Rhine Journey, Death and Funeral Music from Götterdämmerung. The applause was thunderous—appropriate for a routine program but seeming almost sacrilegious on this occasion.

Johnson Leads Missa Solemnis

At the second concert it was a real pleasure to find Thor Johnson conducting the Choral Union and the Philadelphia Orchestra in a performance of Beethoven's Missa Solemnis, for Ann Arbor was the former scene of activity by this young conductor, and his return was the occasion of an enthusiastic welcome.

The orchestra and the Choral Union responded magnificently to the splendid leadership of the conductor. The soloists were Regina Resnik, soprano; Anna Kaskas, contralto; Frederick Jagel, tenor, and John Gurney, bass, a quartet of artists whose voices were well blended and balanced, this group having seldom been equaled in May Festivals in recent years. The whole performance shared in the same atmosphere which prevailed during the first concert.

At the third concert Alexander Hilsberg conducted the orchestra in the "Italian" Symphony by Mendelssohn, and the players responded with an exquisite performance. The program closed with a brilliant reading of Brahms' Violin Concerto with Isaac Stern as soloist. It was the first appearance in Ann Arbor for Stern, who gave a good account of his talents and surely will be heard here again.

The afternoon concert is traditionally the Children's Hour, when the Festival Youth Chorus under the masterful conducting of Marguerite Hood appeared in shining white. She had chosen for the children's offering a Song Cycle from the Masters, ranging from Bach and Mozart to Brahms and Grieg, which had been orchestrated by Russell Howland. It was an admirable choice and the Youth Chorus rose to the many possibilities excellently. Great credit goes to Miss Hood for the excellence of its work.

Pinza Thrills

In the fourth concert, under Ormandy, the Scarlatti-Tommassini ballet suite, The Good-Humored Ladies, and the Creston Symphony No. 2 delighted listeners. These were the only works new to the audience at this festival.

Then came Ezio Pinza, who had been announced but had not been able to appear in 1945 when illness kept him from Ann Arbor. He did not disappoint the throng in any sense as he sang arias by Mozart admirably and gave one of the high performances of the Festival, the Monologue, Farewell and Death from Moussorgsky's Boris Godunov, a breath-taking interpretation.

Casadesus Soloist

Sunday was a beautiful day outdoors and brought two concerts equally fine inside Hill Auditorium. The afternoon performance featured Ormandy and the orchestra, sharing honors with the French pianist Robert Casadesus. The players presented Bach's Passacaglia and Fugue in C minor, transcribed by Ormandy, and the Brahms Symphony No. 2, the performance of which maintained the same high standard of musicianship so well known in Ann Arbor. The pianist played the Concerto No. 5 by Beethoven brilliantly and was recalled many times by the audience, hoping that he would give an encore.

Tagliavini in Local Bow

The Festival closed with a gorgeous performance by artists old and new, introducing here Ferruccio Tagliavini, Italian tenor. The orchestra under Hilsberg gave beautiful interpretations of Glinka's Overture to Russlan and Ludmilla, Handel's Suite from The Water Music and Ravel's Rhapsodie Espagnole, then under the baton of Thor Johnson cooperated with the Choral Union in a spirited reading of Verdi's Te Deum.

The newcomer, Tagliavini, created a fine impression with his lovely lyric voice and informal manner. He sang four familiar arias by Puccini, Massenet, Donizetti and Meyerbeer. He was recalled many times and finally responded with an encore.

A word of thanks and praise must again be offered to Glenn D. McGeoch for his fine program notes and to Dr. Charles A. Sink and his assistants for their untiring efforts in arranging another May Festival of superior calibre.

CARMEL ALCARO,

one of the soloists at the Alcaro Music Studios' concert at Town Hall on June 8. Featured also will be the Alcaro Symphonic Band, Alfred Alcaro, director; guest artists, Harry Volpe, guitar; Alan Feuer, tenor; and Joe Novotny with his swing quartet. (Photo by D'Arlene Studios.)

National Music League Adds Three Artists

Three new artists added to the list of the National Music League are Marcella De Gray, harpist; Ellen Faull, soprano; and Berl Senofsky, violinist. They were chosen from 53 applicants. Judges for the auditions were Leon Barzin, Joseph Fuchs, Anis Fuleihan, Raya Garbousova, William Hain, Julius Huehn, Muriel Kerr, William C. King, Ray Lev, Leopold Mannes, Queena Mario, Ossy Renardy, Francis Rogers, Harvey Shapiro, Alec Templeton.

CBS Photo

WILLIAM HESS

American Tenor

OPERA — CONCERT — RADIO — ORATORIO

REGISTERS IN OPERA

Ramuntcho—Deems Taylor, World Premiere, Philadelphia Opera Company.

"Mr. Hess sang with emotional lyricism in the title role."
—Francis D. Perkins, N. Y. Herald Tribune

"William Hess, the tenor, an expert musician, has a brilliant lyric tenor of extraordinarily luscious quality, a fine even legato, and powerful top tones. The Metropolitan Opera has few tenors who can supply the clarion ring he gives to a top B flat. His acting was excellent."
—Edward Smith, Variety

"Such a voice as that of the tenor, William Hess, would be notable in any company." *—Washington, D. C., Times Herald*

CANTATA SINGERS, Role of the Evangelist in the Bach St. John Passion.

"The recitatives were intoned without shouting. The convincing singers last night were . . . and William Hess who sang the role of the Evangelist with impeccable enunciation and all brilliance of tone, but with no attempt at operatic weight—worth going out on a rainy night—I shall not forget the Evangelist."
—Virgil Thomson, N. Y. Herald Tribune, April 26, 1946

With the Philadelphia Opera Company, Mr. Hess has sung the leading roles in *Faust, La Boheme, Tales of Hoffman, Gianni Schicchi, Cosi Fan Tutte,* and *Cherubino in the Marriage of Figaro.*

RADIO APPEARANCES:

Columbia Broadcasting System:

INVITATION TO MUSIC
GATEWAYS TO MUSIC
COLUMBIA SYMPHONY ORCHESTRA (five solo appearances)
COLUMBIA SCHOOL OF THE AIR
ONCE UPON A TUNE

WQXR

STROMBERG CARLSON HOUR (Song Recital)

Suite 701, 119 West 57th Street, New York 19, New York

MUSIC FAR AND NEAR

WASHINGTONIANA.
Elizabeth Wysor, contralto, center, soloist in program of 18th Century songs on May 8 and 9, celebrating 25th anniversary of restoration of the home of Betty Washington Lewis, sister of George Washington, at Fredericksburg, Va., with Henry Woodhouse, president of Historic Arts Association, and Alice Hunt Bartlett, poet-dramatist, examining contents of a personal trunk of Betty Washington, filled with family documents and early American music, which Mr. Woodhouse presented to the Kenmore Association. The material was used by Miss Bartlett in her book, Washington Pre-eminent.

TOSSY SPIVAKOVSKY,
violinist, takes time off from concerts in Canada to inspect a gold mine in Kirkland Lake, Ont. With him is his Canadian accompanist, John Newmark, who stands beside a wall containing gold ore. The manager of the mine gave Mr. Spivakovsky a lump of ore as a present for his eight-year-old daughter, Ruth.

FRANCO AUTORI
recently conducted the Cracow Philharmonic in a return engagement during his Polish tour.

BROOKS McCORMACK,
American tenor, will make his European debut early in June, singing operatic engagements with major opera companies of Italy until well into the fall. Before sailing in May he sang three performances of La Boheme, beginning April 27, with the Denver Grand Opera. This was the fifth major role the tenor has sung in the past year in the United States, Mexico and Canada. (Photo by J. Abresch.)

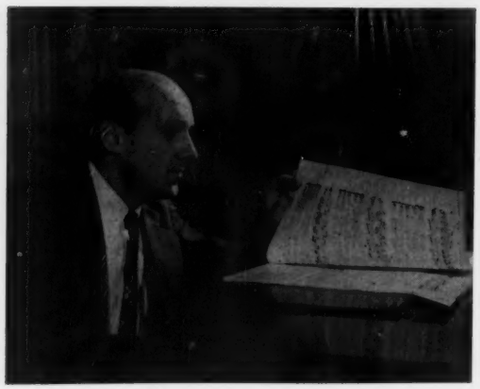
MADRIGAL GROUP,
conducted by Hugh Ross, at the Manhattan School of Music. (Paul Parker Photo.)

DELPHINE SAMOILOFF,
dramatic soprano, as Turandot, one of the roles she will sing in Italy for the first time since before the war. Miss Samoiloff sailed from New York last month, her immediate destination being Rome.

VISTAS OF ARTISTS HERE AND ABROAD

(Below) THOMAS K. SCHERMAN,
director of the Little Orchestra Society, Inc., which will give eight concerts in 1947-48, fortnightly on Monday nights at Town Hall and on Tuesday nights at the Brooklyn Academy of Music. First event is set for Oct. 20. Soloists include Ezio Pinza, Benny Goodman, Dorothy Maynor, Claudio Arrau, Carlos Salzedo, René Le Roy, Vronsky and Babin, Joseph Szigeti and the Westminster Choir. Premieres of contemporary works, including compositions by David Diamond, Benjamin Britten, Norman Dello Joio, Douglas Moore and others will be given, along with other chamber orchestra music. (Photo by Otto F. Hess.)

←
LILY DJANEL IN EUROPE.
The Metropolitan Opera singer has given performances of Tosca and Carmen at the Paris Opéra-Comique. She was obliged to postpone Thais at the Opéra and Louise at the Comique because of commitments to sing Salome in Switzerland and Belgium. (Photo by Sado, Brussels.)



(Below) DOUGLAS JOHNSON and MME. MORIZ ROSENTHAL,
his teacher. On the mantlepiece is a photograph of Moriz Rosenthal who was also a mentor of Mr. Johnson. The young pianist, who gave recitals in Chicago, New York and Boston this season, will be heard in Washington, D. C., in June.

CANADA: Toronto Conservatory Marks Diamond Jubilee

By JOSEPH A. WHITMORE,
Canadian Representative

Toronto, Ontario

The present Spring has seen many important musical events in Canada, and plans for others in the near future.

The Diamond Jubilee Festival of the Toronto Conservatory of Music (of which Edward Johnson, General Manager of the Metropolitan, is Chairman of the Board, and Dr. Arnold Walter directs the Senior School), included a series of musical events from April 28 to May 2.

Ettore Mazzoleni, principal of the Toronto Conservatory of Music, announced at the final concert of the Conservatory's Diamond Jubilee Festival in Massey Hall that now the new title of the Toronto Conservatory will be Royal Conservatory of Music of Toronto, following word received from the Under-Secretary of State that the King had accorded permission to use the prefix Royal to the Conservatory's present title.

Smetana's The Bartered Bride in English was staged by soloists, chorus and orchestra of the Conservatory Opera School, and the Volkoff Canadian Ballet in Eaton Auditorium on two evenings. Nicholas Goldschmidt conducted and Felix Brentano was stage manager. The cast for this delightful performance included Earl Disk as Jenik, Elizabeth Benson Guy as Marie, Andrew MacMillan as Kecal, Robert Doree as Krusina, Louise Roy as Ludmila, Victor White as Vasek, Harvey Kronier as the Circus Master, and Helen Chevrier as Esmeraldo, and in other roles Jack Merigold, Bruce Catton, Robert Russel, Natalie Butko, David Hughes, Gertrude Carlyle, and others.

The festival continued with Pierné's The Children's Crusade, sung in Massey Hall by the Mendelssohn Choir, the Conservatory Children's Choir, assisted by a symphony orchestra under the baton of Sir Ernest MacMillan.

The Senior School Quartet and orchestral scholarship student were heard in a chamber music recital. A concert of Brahms' works was given by the Conservatory Symphony Orchestra under Ettore Mazzoleni, Principal of the Conservatory, with student soloists.

John Erskine was the speaker at an open Luncheon Meeting of the Empire Club of Canada.

Symphonic Conference

Canada was host for the first time on April 15, 16 and 17 to the Sixth Biennial Conference of Women's Committees for Symphony Orchestras. Attending were representatives from 19 American cities, Mexico City, Australia, Ottawa, Montreal, Regina and Vancouver.

Of special interest during the conference was the performance at the final Toronto Symphony subscription concert of Mary Howe's Song of Palms. This was the first performance in Canada of this work. Mary Howe, who in private life is Mrs. Walter Bruce Howe, was in the audience as one of the Washington delegates.

At the concluding session of the three-day conference, Mrs. Roy B. Whitehead, President of the Women's Committee of the Toronto Symphony, was named Chairman of the executive in charge of planning the next conference to be held in Denver, Colorado, in 1949.

Canadian Works in New Series

A series of concerts was recently launched, sponsored by the Ontario Department of Education in Harbord Collegiate Auditorium, which feature new Canadian music. The programs are being presented in other schools of the province. Murray Adaskin, violinist, with Louis Crear at the piano, played the former's new Sonata. A group of songs by Harry Somers of Toronto to words by Whitman was sung by Frances James, accompanied by the composer. Two groups of works by Barbara Pentland was given; four short Studies in line for piano, played by Reginald Godden, and a cycle of five songs to poems by Anne Marriott, sung by Miss James, accompanied by the composer. Hyman Goodman, violinist, with Mr. Godden at the piano, performed John Weinzweig's Sonata in One Movement. The program ended with Mr. Godden's performance of Harry Somers' moving piano sonata, Testament of Youth, a memorial to a friend who lost his life in the war. This concert is being followed by others, the idea being to acquaint the public with contemporary Canadian works.

Festival in Montreal

Montreal is having some stirring Spring events, too. On April 27, a vast assemblage of massed choirs, bands and orchestras from some 80 cities in Canada and a number of American communities gave a huge concert which marked the close of a three-day International Festival of School Music. Seven concerts comprised the schedule, the first half-dozen by the various groups under their own conductors. There were 12,000 school children taking part, of whom about a thousand were from cities in New England. The choral numbers at the last event enlisted members of 49 schools, the orchestral one from 42, and the band children from 44 schools. Broadcast by the Canadian Broadcasting Commission, the concert closed with a performance of an excerpt by Mascagni by chorus, band and orchestral ensembles under Dr. Irvin Cooper of Montreal, president of the festival.

ALEXANDER KIPNIS,
Metropolitan Opera basso, on tour in Quebec, with members of the executive committee of the Chicoutimi Community Concert Association. L. to r.: Vilmand Fortin, Juliette Riverin, Leo Taubman (accompanist for Mr. Kipnis), Mr. Kipnis, Mrs. Gustave Gauthier, Philippe Harvey.

Canadian Concerts and Artists of Montreal gave a series of four concerts at the Currie Memorial Gymnasium this season. In addition there was a series at Plateau Hall in Montreal, where there appeared Jacques Thibaud, Nestor Chayres, Ninon Vallin, and Collete Gaveauc.

In Quebec City the same firm this season presented the following artists: Tauber, Marian Anderson, Claire Gagnier, Witold Malcuzynski, Tino Rossi, Chayres, and the San Francisco Symphony. A feature of the year was also a recital by Yehudi Menuhin.

29th Manitoba Festival Held

The 29th Annual Manitoba Musical Competition Festival took place in Winnipeg, April 14 to 26. The usual large group of solo and ensemble events were heard. Adjudicators were: Stanley Roper, Michael Head, J. Peebles Conn and Cornelius Fisher.

This is just one of the many Musical Competition Festivals throughout Canada, which belong to a general festival organization that holds Annual Conferences. Those which have already taken place are: Toronto, Ottawa, Stratford, Sudbury, Saskatchewan, Penticton, Alberta (Edmonton), British Columbia (Vancouver), Niagara Falls, while those to come include Halifax, St. John, both June 2 to 7.

The summer events include the Toronto Philharmonic Orchestra's series of weekly symphonic promenade concerts in the Varsity Arena Gymnasium, led by guests (conductors during June include, June 5, Victor Kolar, with Portia White, contralto; June 12 and 19, Dr. Frieder Weissmann, and June 26, Fraser Harrison); Montreal's Chalet Symphonic Series, with noted conductors and soloists, and in the latter city a series of outdoor opera performances under the auspices of the Montreal Festivals. There are many other symphonic series throughout Canada during the warm months, and this season will be no exception, it seems, in the size of attendance at these events.

•

Province of Quebec Welcomes Community Concerts

One of North America's great music audiences is the Province of Quebec. Since early historic times, Montreal and the City of Quebec have been music centers, visited by famous artists. Both cities have long presented their own symphonic music, and Montreal's seasons of opera are venerable with age.

And, within the last decade or more, other towns and cities of the province have established concert courses. Organized under the Community Concert plan are 15 associations, with Chicoutimi, on the Saguenay River, the largest in population and the farthest north. Total audience of these 16 cities is 12,000. Individual audiences range from Sherbrooke, with 1,407 members, a budget of $3,350 and four concerts a season, to Baie St. Paul's 302 members, $1,250 budget and three annual concerts.

Artists who appear for the associations return warm in spirit, if not in body—the concerts are generally given in the sub-zero months. They come back with tales of generous hospitality, scenic beauty and appreciative audiences, and haunt the Community offices in New York for invitations to repeat the tour.

Eagerness for re-engagements in Quebec is no surprise to Ward French, Community's president, under whose auspices these cities were organized. Some 10 years ago when he first introduced the organized audience plan in Quebec, he found a public already music-loving. Well-to-do citizens of Quebec have close cultural ties with the capitals of Europe, have always attended music events in Montreal and Quebec City, and, in many cases, have record libraries that bring the greatest music into their homes. Musicians found a ready-made audience for the best they had to give.

As for tonal preferences north of the

(*Continued on page 41*)

CHICAGO RECITAL

ORCHESTRA SOLOIST
with
Omaha Symphony
(joint appearance with Jesus Sanroma)

MILDRED GIBSON SLOCUM

SOPRANO

". . . she has more voice, more skill, more maturity, and better taste than the mine run of first time sopranos . . . possesses a clear lyrical quality that serves its owner well . . . came into her own with songs in French . . . captured an authentic mood." —*Albert Goldberg, CHICAGO TRIBUNE, March 25, 1947*

"Mildred Gibson Slocum possesses one of the finest voices I have heard at Kimball Hall this season . . . presented a recital of delicacy and considerable charm . . . exhibited an innate musicality which was reflected happily in the romantic flair she applied to 19th century music . . . a genuine quality of understanding . . . interpretative ability was apparent . . . a rewarding recital."
—*William Leonard, CHICAGO JOURNAL OF COMMERCE, March 25, 1947*

"Miss Slocum's voice is one of Omaha's prides. With her wonted vocal competence, good musicianship and dramatic instinct she also captured audience interest and prolonged applause."
—*MORNING WORLD-HERALD, Omaha, Nebr., May 13, 1947*

Address: 825 Orchestra Bldg., 220 S. Michigan Ave., Chicago, Ill.

CHICAGO Outdoor Plans

By DOSHA DOWDY

CHICAGO.—The first significant event among Chicago's valuable contributions to National Music Week was the Special Music Week Luncheon Program presented by the City Club, with John Alden Carpenter and Nicolai Malko as the distinguished speakers. Mr. Carpenter eulogized Chicago as a center where the "true heart of music is," and believed that she is on the threshold of a musical future with tremendous new developments. Mr. Malko praised the Chicago Grant Park District, which supports entirely one of the city's most important musical projects—the Grant Park symphony season—and said he looks forward to further steps in this direction, when orchestra and opera are city owned. The Alice Stevens All-Girl Singers furnished music for the occasion.

Other important events on the Music Week calendar included performances of Bach's B minor Mass, and Edgar Stillman Kelley's Pilgrim's Progress, by the Apollo Musical Club under Edgar Nelson, as a part of the celebration of the organization's 75th anniversary; the State Street Council's presentation of Earl Hoffman's new prize winning composition, State Street Symphony by the Chicago Philharmonic Orchestra under Henry Webber; The Choral and Instrumental Music Association's Annual Music Week Conference (Hans Rosenwald, chairman), held at Kimball Hall May 7, throughout the day and evening; the Paulist Choristers' Orchestra Hall recital, and those by the Business Men's Orchestra; the Marshall Field Chorus with Leonard Warren as soloist; the Chicago Trio; and Camille Anderson.

Symphony Orchestra to Aid Peace

The prime feature of Artur Rodzinski's tentative plans for the coming orchestral season is that of Chicago's contribution to world peace. This could be made, Mr. Rodzinski proposed, through the introduction (during intermission periods of special broadcast weekly concerts) of noted figures who would speak on "world harmony," and how it might be accomplished. Among great personalities mentioned were Kings and Presidents, the Pope, Mahatma Gandhi, Toscanini, and Stalin. They would be chosen by an invitation committee headed by the President of the United States. Proceeds from recordings of the speeches (translated and transcribed from the original language in which they would be given) would go toward the planned self-support of the orchestra. Other plans are for improved acoustics of Orchestra Hall, and for stage equipment adequate for the presentation of opera —not "grand opera," but that requiring simple technical devices and only indications of scenery. Salome, Elektra, and Honegger's Joan of Arc at the Stake, with Vera Zorina, are among works to be included in the repertoire.

Ravinia Plans Announced

Three young American soloists, four guest conductors and an internationally known ballet company are announced for the 12th annual Ravinia Festival opening July 1. Soloists will be William Kapell, pianist; Ellabelle Davis, Negro soprano, and Miriam Solovieff, violinist. Eugene Ormandy will conduct the first two weeks of concerts. Tauno Hannikainen takes over the baton on July 15, 17, 19 and 20. William Steinberg appears on July 22, 24, 26 and 27. On July 29, Pierre Monteux will arrive for the final two weeks of symphony concerts. Ballet will take over the concluding seventh week of the Ravinia season, with Alicia Markova and Anton Dolin as stars of the company.

Paulist Choristers in Annual Concert

The Orchestra Hall concert given on May 10 by the Paulist Choristers marked their 43rd season, and the 19th year under the direction of Father O'Malley. This excellently trained choir achieved a beautiful and well controlled tone quality which they were able to adapt to the various expressive needs of their repertoire. The first half of the program, devoted mostly to 16th century music of the Roman, German, English, and Venetian schools, was contrasted with the second portion composed of works by Tchaikowsky, David, Fischer, Elgar, and two English Folk Songs arranged by Vaughn Williams and Deems Taylor.

Camille Anderson in Second Recital

Camille Anderson, soprano, an artist well recognized for her enterprise in program-building, and for singing entirely in English (translations from seven languages), further established herself as an innovator when, on May 10, she gave her second recital of the season in Kimball Hall. Miss Anderson programmed 16th and 17th Century songs with harpsichord accompaniment. The singer has the voice, the musicianship, and the interpretative ability to present authentically this unique song recital, which was a valuable contribution. Dorothy Lane's harpsichord accompaniments, and two solo works by Couperin and Rameau, were valuable assets to the program.

NIKOLAI MALKO
returning on the Queen Elizabeth from his second European tour this season, during which he spent five weeks in England conducting the Halle Orchestra (four weeks, 17 concerts, in Manchester and on tour), London Royal Philharmonic and National Orchestra, as well as the Surrey Philharmonic. Mr. Malko then went to Italy, appearing in Florence, Turin, Bologna, Milan. On April 12 and 15, returned to London, he conducted Glinka's opera Ivan Sussanin for the BBC; also appeared on a BBC television and made recordings with His Master's Voice.

Miss Anderson was guest soloist in Brahms' Requiem, presented recently at Kansas State College, Emporia, Kan., where she also sang a group of Brahms' songs, in English, as is her custom.

Lola d'Ancona in Concert

Recent concert engagements of Lola d'Ancona, contralto, include those in Suffern, N. Y., April 10, and in Aurora, Ill., May 5, when she was presented by the St. Cecilia Musical Club. Her program included German lieder, arias by Handel and Paisiello, 18th century French songs arranged by Weckerlin, and works by Respighi, Wolf-Ferrari, and de Falla. Miss d'Ancona's beautiful voice, her artistry, and personal charm won warm acclaim from her large and enthusiastic audience. Robert Macdonald, the expert and sensitive accompanist, served also as assisting artist in skillful and pianistic performances of Gluck-Saint-Saens' Caprice d'Alceste, and Debussy's Reflêts dans l'eau. Both artists responded generously to demand for encores following each group.

Artist Pupils of Tarnowsky in Debuts

Two pupils of Sergei Tarnowsky, Richard Wozny, and Geneva Ide, were presented in Kimball Hall recitals, May 6. Fine talent, cultivated musicianship, and excellent training, accounted for the success achieved by the young artists on these occasions.

The De Paul University School of Music presented students of Mr. Tarnowsky in Kimball Hall recital, May 16, before a large, responsive audience. The gifted and poised young pianists played with taste, musical understanding, and well developed technic. Represented on the interesting program were works of Lachner, Sgambati, Schubert, Glazounow, Dohnanyi, Chopin, Rachmaninoff, Mendelssohn, Weber, Tchaikowsky, Griffes, Fauré, Debussy and Khachatourian. Students participating were Lenore Gould, Nelly Belle Walter, Mary Rose Hawley, John Downey, Mildred Freeman, Gisella Richter, Ella Lichtenstadter, Robert Chapman, Betty Lou Kroone, Donald Schwejda, Anna Lou Melson, June Kovach, and Marshall Izen.

Howard Wells' Pupil Wins Recital Appearance

Dina Koston, pupil of Howard Wells, has been announced winner of the recently held Young Artists Annual Piano Contest, sponsored by the Society of American Musicians. Miss Koston will be presented in award recital next October, in Kimball Hall, under the management of Bertha Ott.

Harriet Case Presents Pupils

Harriet Case, prominent Chicago voice teacher, presented her pupils in an Evening of Song, May 11 in Curtis Hall, Fine Arts Building. The singers were Evelyn Englert, Mildred Hartough, John Hathaway, Eleanor Long, Ethel Roberg, Walter Seaquist, Dorothy Graham Bond, Mary Gibbons Drendel, and Anna Mae Landgren. Dorothy Davey was at the piano.

Saul Dorfman Presents Pupil

Saul Dorfman, chairman of the piano department of Roosevelt College, presented his pupil Coleman Blumfield in piano recital, May 11, in the auditorium of the School of Music. Throughout the program, comprising works of Bach, Beethoven, Chopin, Debussy and Rachmaninoff, the young pianist showed remarkable musical insight, imagination and an unusually well developed tone and technic. The progress of his talent will be watched with interest.

Piano Symphony Orchestras in Concert

The Chicago Piano Symphony Orchestras, under the direction of their founder, Antoinette Rich, presented their annual spring concert in Orchestra Hall, May 16. The three ensembles, including 34 pianists, included in their program works by Grieg, Tchaikowsky, Beethoven, Wagner, Mendelssohn, and Grant-Rich. The talented soloists were Ingred Hallberg, pupil of Anna Fitzu, whose rich contralto voice was heard in Malotte's Lord's Prayer, with orchestra, and in arias from Samson and Delilah, and Carmen, with Ruth Singletary as excellent accompanist. Coleman Blumfield, pupil of Saul Dorfman, who exhibited remarkable talent as soloist in Tchaikowsky's Concerto in B flat minor; and Shelley Davis, unusually gifted pupil of Olga Sapio, who played pieces by Mendelssohn, Chopin, Grainger, MacDowell, and Brahms-Paganini.

Although precision of performance and taste in interpretation are often lacking, Miss Rich must be commended for her efforts, which may be far-reaching in their reward in offering to young pianists opportunities and encouragement which might not have otherwise come to them.

Elizabeth Humphrey in Debut Recital

Outstanding among the season's debut recitals was that of Elizabeth Humphrey, soprano, heard in Kimball Hall, May 19. The singer, though young in years, is a mature and cultivated musician with

MARISHA DATA

CONTRALTO

CONCERT — RADIO — OPERA

Staff Artist on Radio Station W.S.B.C.

OPERATIC APPEARANCES

Il Trovatore—Azucena; Hansel and Gretel—The Witch; Matrimonio Segreto—Fidalma; Barber of Seville—Bertha

CHICAGO TRIBUNE: "All the honors fell with a loud bang at the feet of the contralto, Marisha Data . . . this singer has a voice of power, brilliance, and meaty substance that should be of interest to those in the operatic seats of power. She is blessed with an exceptional voice and a certain virtuoso flair in the use of it."—*Albert Goldberg*

"Under that cackle was a beautiful contralto, and . . . a sense of how you move on the stage if you want people to believe in you."—*Claudia Cassidy*

CLEVELAND PRESS: "Marisha Data's witch had Metropolitan Opera qualities."

DES MOINES TIMES: "Marisha Data sang the difficult part of the Witch and nearly stole the show with her characterization."

Address: 4842 So. Kedvale, Chicago 32, Illinois **Tel.: LAF. 5762**

a beautiful, flexible voice, possessing sparkle and color. Miss Humphrey has as much appreciation for the texts of her songs, sung with delightfully pure diction, as she has for the music. Her poise, attractive presence, and simplicity of manner, together with indubitable musical gifts, predict for the young artist, an enviable concert career. The program, following which a number of encores were given, comprised songs by Handel, Mozart, Bach, Schumann, Wolf, Strauss, Debussy, Ravel, Huë, and a group of American songs by Gibbs, Head, Wintter Watts, and Ernest Charles. Rhea Shelters was the musicianly and gifted accompanist.

Omega King's Concert Tour

Omega King, dramatic soprano, returned recently from a tour throughout the state of Alabama, which included concerts in Birmingham, Anniston, Talladega (where she also sang a program for the music department of the college), Gadsden (Carver High School), Selma University, and Oakwood College in Huntsville, Ala.

Donald Stroup's Activities

The South Extension of Chicago Conservatory, directed by Donald Stroup, is humming with preparations for its annual recital (June 17) at the Morgan Park Presbyterian Church. During the winter season, Mr. Stroup arranges a series of informal recitals to give audience-shy pupils an opportunity to acquire assurance. Admirable results are evident in this annual recital, which is a satisfying culmination of the year's efforts for both teachers and students.

Maud Gutzmer's Professional Pupils Active

Pupils of Maud Gutzmer, active professionally, included Mildred Gibson Slocum, soprano, whose recent Chicago concert and appearance with the Omaha Symphony as soloist with pianist Jesus Maria Sanroma, in an all-Gershwin program, won acclaim from the critics; William Miller, oratorio and concert bass, who is scheduled to give a Chicago recital in October; Robert Bellamy, tenor, former winner of the Al Pearce award, who was soloist recently at a musicale in the home of Edward Everett Horton, and is now singing over CBS and NBC; and Mrs. John Richard Hertz, soprano, who appeared May 16 in a group of French and English songs at the Cordon Club.

Dan Baker's Studio Notes

Pupils recently engaged from the studio of Dan Baker are Mildred Gray Raisky, soprano, as soloist at the Michigan State Convention of the Daughters of the American Revolution; Marion Ruth Case, soprano, soloist at the Central Church; Gilbert Schnur, tenor, and Peggy Pokarney, soloists for the Post Club of Evanston.

Thaddeus Kozuch's Engagements

In addition to his own sonata, Thaddeus Kozuch programmed for his appearance before the Society of American Musicians, May 14, works by Haydn and Debussy. Mr. Kozuch's concert engagements in June include those at Emporia, Kan., and a return engagement at St. Teresa's College, Winona, Minn., where he will also hold a two day seminar.

Central Conservatory of Chicago Events

Dr. Robert L. Hudson, president of the Central Conservatory of Chicago, announces the engagement of Dr. Irma Stephens as guest teacher in the piano and public school music departments during the special summer school session of the Conservatory, July 7-Aug. 16. Nearly the entire faculty body will be in attendance at this session. The Central Conservatory, in addition to meeting the academic needs of music students and professional musicians in applied music, and all branches of theory leading to degrees, specializes in teaching church and choral music, and is well known as a leader in this field of music.

PUTTING ORCHESTRA "ON ITS FEET" IS JOB REQUIRING FINESSE

Edward Meltzer Tells Role of "Demonstration Rehearsals"

Edward Meltzer, conductor of the revitalized Peoria (Ill.) Symphony, tells how he and his musicians accomplished the feat of reorganizing the orchestra, gaining sponsorship and launching a concert season in remarkably short order.

"Too many symphony orchestras and opera companies," says Mr. Meltzer, "never get beyond the discussion stage—in fact, I believe some have been literally talked to death. The most expedient way to convince possible sponsors that there is local talent which, given proper encouragement, can do a good job is to organize a 'demonstration rehearsal.'

"This is what we did last fall, and a group of local music enthusiasts were so impressed with the results of this hour of serious and careful rehearsal that they set about organizing the needed support. Rehearsals have continued on a weekly basis, with every player paid for rehearsals, and four concerts have been given. For the March 18 event, Dr. Rudolph Ganz played the Grieg Piano Concerto in a program which included the 'Eroica' Symphony of Beethoven, Mozart's Marriage of Figaro Overture and the Rosenkavalier Waltz of R. Strauss.

"In order to accomplish a definite result with a 'new-born' orchestra, I choose numbers from my library in which each string part is carefully bowed—what to play at the frog, middle and top, etc.—and wind parts are marked with phrasing and shading.

"In our concerts we have given audiences compositions by Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Wagner, Brahms, R. Strauss, J. Strauss, Goldmark, Dvorak, Tchaikovsky, Gliere, Elgar, McDonald, Herbert, Moniuszko, Silbelius, Grieg, Berlioz, Bizet and Halvorsen. No small cross-section of the standard repertoire!"

Atlantian Opera Co. Bows

The Atlantian Opera Co. (Nicola Berardinelli, general director and conductor) presented La Traviata as their premiere performance, May 4, at the Eighth St. Theatre. The cast of characters included Esther M. Kahn, Valia Berardinelli, Anna Jean Yuill, Dr. William Walton, Riccardo Garritano, Nicolas Litterio, Emmet Kennedy, Alfredo Capodagli, Gerald Finnerman, and Emmet Costello. Bernard Cantor was the stage director, members of the Civic Opera Co. composed the orchestra and chorus, and incidental dances were by the John Petri Ballet.

Helen Pesci Wood in Concert

Helen Pesci Wood, soprano, appeared May 12 (Kimball Hall) in a successful debut recital of unusual interest. Miss Wood is a mature artist, richly endowed with vocal gifts, taste, and musicianship. These attributes, together with a lovely presence, and an intelligent approach to the art of interpretation, enabled her to project the spirit and varying styles of her songs to a satisfying degree. Represented on her program were groups of Italian, German, and French songs; arias from Korngold's Die Tote Stadt, Saint-Saens' Etienne Marcel, and from Ponchielli's La Gioconda; and in closing, songs in English by Dunhill, Barnett, Fenner, Bischoff and Coates. Miss Wood was fortunate in having the superior accompanist, Robert Macdonald at the piano. Enthusiastic applause brought several encores.

Jirak to Lecture at Roosevelt College

An added feature of interest in the Roosevelt College Music School's appointment of Charles Boleslas Jirak as guest teacher in the theory department during the summer session is the two series of lectures which he will give on "Interrelated Idioms of Bohemian, Hungarian and Russian Music," and "How American Musical Patterns Have Influenced the Musical Creation of the European Continent." Professor Jirak, whose orchestral compositions have had wide publication, is one of the prominent composers of modern Czech music and has appeared as guest conductor of symphony orchestras in Prague, London, Paris, Berlin, Munich, Brussels and other European cities. He has been director of musical programs of the Czechoslovakian State Radio and professor of composition at Prague Conservatory.

Chicago Musical College Notes

Max Wald, chairman of the Theory Department of Chicago Musical College, on May 9 presented a remarkable student program of original compositions. The concert was the occasion of the choice for an orchestral piece to be

(*Continued on page 40*)

NAOMI
WATSON
Contralto

2nd TOWN HALL RECITAL
NEW YORK CITY
Saturday: 5:30 o'clock
SEPTEMBER 20, 1947
ARPAD SANDOR AT THE PIANO

1947-1948 Season Now Booking
Address: CLAIRE McMURTRY
726 Kimball Bldg., Chicago, Ill.

AMERICAN CONSERVATORY
OF MUSIC—CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

RUDOLPH GANZ
Booking 1946-47
Address: Hotel Pearson,
190 E. Pearson St., Chicago
Steinway Piano — Decca Records

SERGEI TARNOWSKY
PIANIST — TEACHER
DE PAUL UNIVERSITY
SCHOOL OF MUSIC
64 East Lake St., Chicago, Ill.
Telephone Central 8194

HELEN KETTNER

Koehne Photo

CONCERT PIANIST

"MARKED TALENTS REVEALED IN HELEN KETTNER'S RECITAL"

" . . . disclosed a performer of considerable talent who quite evidently has studied well . . . command of keyboard is quite extensive. Tasteful playing given to the Bach-Busoni Chorales . . . the concert-giver was particularly happy in her crisp performance of the Scarlatti Sonata."
—Felix Borowski, CHICAGO SUN

" . . . plays sturdily, with fingers that are certain of their effect. The massiveness of a work like Brahms' F minor Sonata appeals to her and she projects its weight and size. . . . The musical climate brightened at Kimball Hall last evening." *—Albert Goldberg, CHICAGO TRIBUNE*

"HELEN KETTNER GIVES OUTSTANDING CONCERT TO OPEN COLLEGE SERIES"

" . . . concert artist of growing repute . . . beauty of tone, assurance of technic, and power of touch were but three of the factors which contributed to a wholly satisfying performance . . . unusually attentive and enthusiastic audience . . . sensitive interpretation . . . a musically profitable evening."
—KALAMAZOO GAZETTE

" . . . revealed fluent technic, a nice feeling for the shape of a phrase, and a serious, respect-commanding approach to her music."
—Edward Barry, CHICAGO TRIBUNE

Address: 825 Orchestra Bldg., 220 S. Michigan Ave., Chicago, Ill.

Chicago

(*Continued from page 39*)

played on the Commencement Program in Orchestra Hall, June 19, 1947. The judges were Mr. Edward Collins, Mr. Paul Stassevitch, and Mr. Adolph G. Hoffman. Overtures by Brian Dority, Bernard Brindel, Franklyn Wolff, William Schroeder, and Robert Dvorak were performed; and Brian Dority's The Players was chosen for the Commencement concert. Robert Dvorak and William Schroeder conducted the orchestra. The second half of the program consisted of vocal compositions sung by the Tudor Madrigal Singers and conducted by William Ballard. G. B.

Woman's Symphony in Kabalevsky Novelty

On May 12, the Woman's Symphony rounded out its season with a concert in some respects the most interesting and varied of the series. Izler Solomon's direction of Kabalevsky's Second Symphony, in its first Chicago hearing, set off to brilliant advantage this virtuosic work. Programmed also were the D major Concerto of C. P. E. Bach, Tansman's Variations on a Theme of Frescobaldi and the Emperor Waltzes of Strauss. Mr. Solomon in the Frescobaldi-Tansman attained a high degree of eloquence, and the string section of the orchestra gave a magnificent performance. D. A.

Grainger on Orchestra Program

Percy Grainger's keen musical outlook and robust musicianship were again shown at the concert of the Chicago Business Men's Orchestra on May 5. Besides being soloist in the Tchaikovsky B flat minor Concerto, he presented his thoroughly engaging Danish Folk Music Suite, playing the solo piano part with melodic grace. D. A.

Darcy Soloist in Evanston

Emery Darcy, tenor of the Metropolitan Opera, was soloist on May 21 with the Evanston (Ill.) Civic Orchestra.

BIRMINGHAM HOST TO BIENNIAL OF SOUTHERN MUSIC EDUCATORS

BIRMINGHAM, ALA.—The Southern Music Educators Tenth Biennial Conference and Festival was held in Birmingham, April 16-19, with a splendid attendance. Membership in the conference is drawn from twelve southern states and the District of Columbia. The theme of this meeting was Music for World Fellowship.

Dr. Lloyd V. Funchess, president of the conference, State Supervisor of Music for Louisiana, delivered the opening address. Other officers and chairmen were Max Noah, Milledgeville, Ga., first vice-president; Paul W. Mathews, State Supervisor for Alabama, second vice-president; C. V. Buttelman, Chicago, executive secretary; Vanett Lawler, associate executive secretary, Washington, D. C. For the meeting here L. Frazer Banks, Superintendent of Schools, was general chairman; and R. A. Martinson, Supervisor of Public School Music, directing chairman. Others participating included Dr. Luther A. Richman, Supervisor of Music for Virginia, and president of the National Conference of Music Educators; Traugott Rohner of the faculty of Northwestern University School of Music; Howard Lyons, president Music Education Exhibitors Association; Christopher Honaas, director of the Conservatory of Music, Rollins College, Winter Park, Fla.; Maurice Dumesnil, Michigan, former director of the Colonne and Lamoureux orchestras in Paris, and the Berlin Philharmonic, Mark Hindsley, director of bands, University of Illinois; Maynard Klein, professor of music education, Newcomb College and Tulane University, New Orleans; John Paine, general manager, American Society of Composers, Authors, and Publishers, Wilton, Conn., E. B. Norton, Deputy Commissioner U. S. Office of Education; Ray Green, music division, Veterans Administration.

Hotel Tutwiler served as the official headquarters of the Conference, while meetings and forums were held in various parts of the city—Phillips High School, the Municipal Auditorium, and theaters.

Music Events Attract

Outstanding was the concert by the University of Alabama Symphony (Ottokar Cadek, conductor) with Blanca Renard, pianist, an event authorized by Alton O'Steen, head of the music department of the University of Alabama. Of high merit were the program presented by the Ouachita Parish High School Chorus, Velma Nichols, director, and the Music Festival by 2,000 students from the Birmingham public schools—high school chorus, orchestra, band; elementary school chorus, band, orchestra, under Reuben A. Martinson, Supervisor of Music, before an audience of 6,000.

The Bach Sing, conducted by Christopher O. Honaas, Rollins College, Winter Park, Fla.; Folk Music of the South, featuring Sacred Harp Singers, Spirituals, the Peabody Madrigalians, directed by Irving Wolfe, of Peabody College, Nashville; with introduction by Dr. George Pullen Jackson; a Night in Old New Orleans, with Ralph Lacassagne; Compositions of Southern Composers, introducing Sonatina in One Movement by William Thornton, of Birmingham, winner of the National Federation of Music Clubs' Composition Contest; the All-Southern Orchestra, organized by George Barth, featuring representative conductors from the Southern Conference; and Alabama All-State Chorus, All-State Orchestra, and All-State Band, were among the musical offerings that highlighted the Conference.

Emphasis was placed upon the developing of orchestras in elementary and high schools. There were piano clinics, church music forum, and a meeting of the research council of the MENC.

Dr. A. Richman stated in his address that music educators must be prepared for fundamental changes in education which will call for alert, careful thinking and much reorganization to guide this "immense force which is music." The uses of music in therapy, industry, and radio were pointed out.

Other events were a band clinic, a vocal clinic, the Music Mart, a meeting of the National Association of Music Merchants and music programs in veterans hospitals.

New officers elected were Dr. Paul W. Mathews, Montgomery, State Music Supervisor for Alabama, president; Dr. Lloyd V. Funchess, Louisiana, first vice-president; Polly Gibbs, Louisiana, second vice-president. —ALICE GRAHAM.

JOSEF RAIEFF,

pianist, and member of the faculty of the Juilliard School of Music, will hold classes there this summer. Mr. Raieff has taught at Juilliard since his honorable discharge from the Army, where he served three years in the Infantry, M. P.'s and Air Corps, and finally with army shows, also giving concerts for officers and men and in military hospitals. He returned to the civilian concert field with a Town Hall recital on Feb. 19, 1947. Another recent appearance was in the Phillips Gallery series in Washington, D. C. (Photo by Barrett Gallagher.)

CENTRAL CONSERVATORY OF CHICAGO

ROBERT L. HUDSON, *President*

SUMMER SESSION

July 7 to August 16, 1947

For Teachers and Serious Students of all grades of advancement.

Voice, Piano, Violin, Orchestral Instruments, Theory—Drama—Choral Directing. Degree Courses. Artist Faculty.

For further information address

The Registrar

CENTRAL CONSERVATORY OF CHICAGO

927 Kimball Building **Chicago 4, Ill.**

Roosevelt College

SCHOOL OF MUSIC

Studies in All Branches of Music

Open To
- Students seeking college degrees
- Professionals seeking further training
- Amateurs seeking musical development
- Children seeking sound artistic growth

Summer Term Opens June 18
Fall Semester—September 15

For Further Information Address

ROOSEVELT COLLEGE SCHOOL OF MUSIC

218 South Wabash Avenue, Chicago 4 **HAR. 7976**

RAISA-RIMINI OPERA SCHOOL

920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

EDWARD **COLLINS**

Pianist—Composer—Conductor

503 Kimball Building Chicago, Ill.

CARA VERSON

Pianist ..... "Musical Rebel"

Modern Repertory as Specialty

Mgt.: Harry Culbertson, Inc., 1744 E. 55th St., Chicago 15, Ill.
Booking 1946-1947

RICHARD **DE YOUNG**

TEACHER OF SINGING

721 North Michigan Ave., Chicago, Ill.
Telephone Delaware 2338

SONIA **SHARNOVA**

CONTRALTO

Studio 512 Fine Arts Building.
Chicago 5, Ill.

NORMA HETSCH

CONTRALTO

RADIO — OPERA — CONCERT

825 Orchestra Building, Chicago 4, Illinois

NAOMI WATSON

CONTRALTO

Personal Representative: Claire McMurtry
863 N. Dearborn, Chicago, Ill.

Maud Gutzmer

VOCAL STUDIO

607 Fine Arts Building, Chicago 5, Ill.
Tel.: Lincoln 2405

EDWARD **MOLITORE** CAMILLA

TEACHERS OF SINGERS

923 Kimball Hall, Chicago. Grassland 8438

LOLA FLETCHER

"A singer who teaches singing"

Opera Concert Oratorio

724 Fine Arts Building, Chicago, Ill.

ARTHUR M. BURTON

BARITONE

618 Fine Arts Bldg. Chicago, Ill.

HARVEY **RINGEL**

TEACHER OF SINGING

Chicago Musical College

Chicago, Ill. HAR. 6830

LOU WEBB

Hammond Instructor — NBC Staff Organist
College of Modern Music

Web. 7669, Lyon & Healy Bldg., Chicago

MARIA **HUSSA** GREVE SENIA

Soprano Basso

Teachers of

OPERA — LIEDER — ORATORIO — DRAMATICS

SHERWOOD MUSIC SCHOOL

DAN BAKER

TEACHER OF SINGING

Studio 726 Fine Arts Bldg.—Chicago—WEB. 2342

HARRIET CASE

THE ART OF SINGING

Cosmopolitan School Kimball Bldg., Chicago

RALPH THOMAS

presents two pupils' recitals in Hollywood this month—juvenile singers on June 23, and adults on June 30, at the large Hollywood Memorial Auditorium, bringing the total of recitals in this series to 200.

Anton Rovinsky Teaches In New York and Plainfield

Anton Rovinsky, pianist, is concluding an active season. When not giving concerts, Mr. Rovinsky teaches at his Steinway Hall studio and conducts artist-student classes and normal courses at the Plainfield, N. J., Institute of Musical Art. Among his artist-pupils are Emmet Vokes, a student of Mr. Rovinsky for nearly 10 years, recent soloist with the Plainfield Symphony, Louis Bostelman conducting; Dorothy Danzig, who gave a recital on May 5 in Times Hall. She has studied with Mr. Rovinsky for almost 11 years. Richard Hyman wrote and played the music for the Columbia College Varsity Show this spring. On May 8, Mr. Hyman invited his teacher to hear his broadcast over WOV, and surprised the latter by displaying his proficiency in jazz; in fact, he had won the Jazz Piano Contest for High Schools and Colleges of New York and New Jersey, with an award of a scholarship under Ted Wilson at Juilliard School of Music.

Mr. Rovinsky will teach privately and in the summer courses of the institute during most of the summer.

Robert Tabori Singers Appear

Robert Tabori presented at Carnegie Chamber Hall nine artist-pupils on May 11 in a recital of songs and arias selected mainly from classic and lieder repertory with excerpts from Carmen, La Boheme, Traviata and other standard scores. Singers previously heard as well as those making their first appearance on these programs showed commendable poise and earnest schooling for performance. Special mention might be made of clear-voiced Helen Spina for her singing of Marietta's Lied from Die Tote Stadt and the Mozart Alleluia; also to James Powell for smooth melodic line and emotional accent in a weighty list of lieder and arias. Fundamentally good voices were displayed by the baritone Edmond Vellanti, the bass-baritone John Lucitt and the basso Stephen Grodzi. Young Charlotte Bellmont and Doris Kessler, sopranos, showed attractive vocal gifts as did also the deeper-voiced singers, Louise Macsoud, mezzo-soprano, and Audrey Henderson, contralto. Able and resourceful accompaniments were supplied by Ludwig Greenbaum.

ARE YOU ANNOYING OTHERS WITH YOUR PIANO PRACTICE?

Use MAYO'S MUTING DEVICE which enables you alone to hear your practicing. Easily attached or detached without harming mechanism. State make of piano and send $5.00 for silencer and full instruction. (Guaranteed).

Richard Mayo—*Piano Tuner, Technician*
1120 Latona St. Philadelphia 47, Pa.

Altoona Symphony Enlarges Board of Directors

Russell Gerhart, musical director of the Altoona (Pa.) Civic Symphony, completed his 18th season with the group with the annual Spring pop concert. Doris Stockton, marimba soloist, appeared. Also heard during the season as soloists were Mischa Mischakoff, Ruth Freeman, Grace Castagnetta, and Dougherty and Ruzicka. In addition to standard repertoire, Mr. Gerhart performed many new works including Copland's Two Dances from Billy the Kid, Kindler's arrangement of Toccata by Frescobaldi, Adagio by Barber and Intermission 10 Minutes by Don Gillis.

At the closing concert on May 1 announcement of a newly enlarged board of directors for the symphony association was made and plans disclosed for enlarging the orchestra season, including several tours, due to the success of the maintenance campaign recently completed. Mr. Gerhart also presented plans for the organization of a Junior Symphony to serve as a training ground for the larger orchestra.

In June Mr. Gerhart conducts the Johnstown Symphony in several park concerts and will be teaching a summer class of students at Chautauqua, N. Y., during July and August. His 12-year-old daughter, Pamela, will appear as violin soloist with the Chautauqua Junior Orchestra under Edward Murphey.

Kittain-Chaliapin Singers Appear

A colorful and musically satisfying recital May 14 presented fourteen artist-pupils from the studios of Rita Kittain and Lydia Chaliapin in Times Hall. The young singers were outstanding in personality and appearance and several revealed exceptional gifts for stage or concert. The standard of vocal work was uniformly excellent. The lengthy list of vocalists and selected numbers prevents individual review, although mention should be made of the variety of repertoire, ranging from classic and modern airs to simple ballads, with accent on less familiar excerpts from Russian opera.

In order of appearance, students heard were Charlotte Lester, Muriel Matthews, Howard Greenberg, Helene Marchand, Regina Price, Fay Livertovsky, Lilian Horn, Alice Roy, Tamara Bering, Henriette Siefer, Brunhilde Costanza, Ivan Markeloff, David Renner, Vera Rakovetz, Frances Silberman; and the ensemble additionally listed Lydia Chaliapin. Accompanist was Valentin Pavlovsky with Jane Arnold, flute, and Alexander Broden, violin. M. C.

DR. KAROL LISZNIEWSKI,
member of the Artist Faculty of the Cincinnati Conservatory of Music, interpreting a Brahms Intermezzo for two of his advanced pupils, Anna Mae Foresman and Marjorie Horton, both of Bluefield, W. Va.

Canada

(Continued from page 37)

border, Mr. French says that, as far as orchestral and solo instrumental music goes, Quebec music-lovers have tastes almost identical with those of listeners in the United States. The same thing is true for dancers, ensembles and novelties.

In vocal recitals one must consider the language factor. For French-Canadians, arias from French operas and art songs of that nation should be included. But folksongs of the U. S. are not popular, especially the "humorous" type. French-speaking people, whose childhood knew not Mother Goose, are not amused in adult life by the dietary problems of Mother Hubbard's dog. Most visiting singers hasten to throw out German Lieder, but this is an unnecessary sacrifice. These audiences like artists from their own or a European French background, just as we have a warm spot in our hearts for the native son or daughter. But what they want most of all is what every cultivated audience wants—the best in music, delivered with musicianship and sincerity. M. L. S.

Myra Hess for Philharmonic

Myra Hess returns to America next fall and will open her tour in New York with three appearances with the Philharmonic-Symphony.

Mascagni Guild Sings Butterfly

A recent production of the Mascagni Opera Guild at the Community Center was Madame Butterfly, with Milli Odoli in the title role, Stella Hughes as Suzuki, Paul Franke as Pinkerton, and Joseph Bell as Sharpless. Armando Aliberti conducted, and others in the cast were Linda Maritza, Paul D'Amato, Giuseppe Mainone, Vincent Criscuolo and Edgard Greene. The production moved briskly, and the four principals sang well and with commendable observance of dramatic context. The next offering of the company, Traviata, had Miss Adoli as Violetta and Mr. Bell as the Elder Germont. D. B.

"MAGIC"
FINGER EXERCISER & DEVELOPER
"It will give you a different touch." The Magic will develop strength, speed and flexibility. Just put it on and play. It will do the rest. Mfg. in U.S. March 1st.
WRITE FOR FREE LITERATURE
MAGIC FINGER DEVELOPER CO.
895 E 64th AVE. VANCOUVER B.C. CANADA

TARNOWSKY

SUMMER MASTER CLASSES

SERGEI

June 6-14—Boise, Idaho
Mrs. Adelaide Anderson, Boise Junior College

June 23-July 8—Portland, Oregon
Mrs. Kate Dell Marden, 1232 N. W. 25th Avenue

July 15-September 1—Los Angeles, California
Mrs. Elsie E. Patton, 4215 Normal Avenue

September 10-14—Sacramento, California
Pease Conservatory, 2130 "L" Street

RETURNS TO CHICAGO, ILLINOIS, SEPTEMBER 15, 1947

Announcing the 1947
NATIONAL PIANO AUDITIONS
For information write **National Guild of Piano Teachers, Box 1113, Austin 6, Texas**

ROSALIE MILLER
Teacher of Voice and Speech
Exclusive Teacher of REGINA RESNIK, METROPOLITAN OPERA ASSOCIATION
200 West 57th St., N.Y.C. 19 Circle 6-9475

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES KLECKNER
OPERATIC COACH SINGING TEACHER
Established 20 years
220 West 57th St., N. Y. C. 19 CIrcle 6-1526

LOYONNET
FRENCH PIANIST
Personal Representative: JEAN ADRA
19 Murray St., New York City WO. 2-0581

OLGA EISNER
ONLY TEACHER of MIMI BENZELL
of the Metropolitan Opera Assn.
467 Central Park W., New York AC. 2-6951

FRIEDA HEMPEL
VOICE BUILDING — INTERPRETATION
OPERA, CONCERT, RADIO
271 Central Park West, New York 24, N. Y.
SChuyler 4-4381

ALDEN EDKINS
BASS-BARITONE
410 East 57th St., N.Y.C. WIckersham 2-8694

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

EFFIE JEFFORIES
CANADIAN COLORATURA
Now Available Concert - Radio
Per. Rep. WILLIAM L. GOMORY, Jr.
324 West 89th St., N. Y. 24, N. Y.

WERNER SINGER
COACH — ACCOMPANIST
Accompanist for Giuseppe De Luca
338 West 72 St., N. Y. SC. 4-5449

SANDRO CORONA
SINGING TEACHER
Only Teacher of Henry Michel—Leading Man in Carousel
39 West 67 St., New York 19, N. Y. ENdicott 2-4370

Arturo di Filippi
Director OPERA GUILD OF MIAMI
Voice Dept., MIAMI UNIVERSITY, Miami, Fla.

BERTHA MELNIK
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

VERDA LYNN
SOPRANO
Concert — Club Programs — Radio
Suite 701, 119 West 57th St., New York

Maryfrances CASSELL Violinist
Recitals—Orchestral Soloist
Now Booking
342 Commonwealth Ave., Boston 15, Mass.

BERTRAM ROWE Bass-Baritone
OPERA, CONCERT, RADIO & ORATORIO
48 E. 50th St., N. Y. 22 PLaza 5-4741
or call ENdicott 2-4580, Studio 21

MASON KNEEDLER
KAVALIER BARITONE
OPERA — CONCERT — ORATORIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

"Acoustheory" Expounded by Virzi, Instrument-Maker

Acoustheory is the technical name Giuseppe Virzi has given to his findings in the field of acoustics. Mr. Virzi, a native of Lercara, Italy, has a background of 300 years of family tradition in the making of violins and in cabinet-making. He has studied extensively mathematics, physics, drafting, architecture, and related subjects, with a view to applying his knowledge to the improvement of acoustics.

His "acoustheory," which is the result of this research, can be used, he says, with equally satisfactory results in the building of an auditorium or in the making of any sound-producing instrument. He has used it, he asserts, in brightening and enriching the responsiveness of tone of violins, and such violins are being made in his workshop according to the principles of acoustheory construction.

Force, Pitch, and Quality of Tones

"Musical tones," said Mr. Virzi, are distinguished by (1) their force; (2) their pitch; (3) their quality. It is unnecessary to explain what we mean by the force and pitch of a tone. By the quality of a tone we mean that peculiarity which distinguishes the musical tone of a violin from that of a flute or a clarinet, or that of a human voice, when all these instruments produce the same note at the same pitch. We have, however, to explain what peculiarities of the motion of sound correspond to these differences in tones.

"First, we can recognize that the force of a tone increases or decreases with the *amplitude* of the oscillations of the particles of the sounding body. The vibrations of a string, for example, are large enough at first plucking to be visible and the tone is correspondingly loudest; as the visible vibrations become smaller, the loudness diminishes Since it is only the amplitude of oscillations of air particles which diminishes as the distance from the sounding body increases, it is clear that loudness depends on this amplitude, and that none of the other sound properties do so.

"Second, there is the difference between tones of *pitch*. Since we know that tones of the same pitch can be produced on many different instruments at diverse degree of loudness, and since we know that the sound-producing motion is periodic to produce a musical tone, we can conclude that if the periodic times of vibration are the same in two instruments, the pitch of the sound they produce will be the same. Hence, pitch depends on the length of time in which a single vibration is completed. Tones are higher the shorter their periods of vibration are.

"Third, there is *quality* of tone; varieties of this quality seem infinitely numerous. We know that a note of the same pitch and force will have an entirely different quality when sounded on a violin, clarinet, or trumpet. Since this quality can neither depend on amplitude or period of a vibration, it would seem that it must depend on the kind of motion within the period of a single vibration. From the preparation of drawn curves indicating the vibrations of a sounding body, we can discover that tone quality depends on the form of the vibration, as expressed in the curve of the particular sound."

R. B.

GIUSEPPE VIRZI
in his New York workshop.

•

Elizabeth A. Major Presents Musicale

Elizabeth Alexander Major presented a musicale last month at her New York studio. Opening number was a Mendelssohn trio played by Joan Radley, cello; Dr. Fritz Neuman, violin; and Henrietta Pelte, pianist, all pupils of Prof. Herman Kaplan. Marinus Kimerer, tenor, sang Schubert songs and Siegmund's Spring Song from Die Walkuere. Adelina Ernster sang next, sister of Dezso Ernster of the Metropolitan Opera. Miss Radley followed with another cello solo, and the last two to appear were Norman Scott, basso, in Beethoven and Mozart excerpts, and Desi Halban, soprano. Vocal and instrumental performances were on a high plane, and an audience which filled the large rooms applauded warmly. M. L. S.

Festival at Univ. of Wyoming

The University of Wyoming, Laramie, Wyoming, recently presented a two-day Music Festival, with Roy Harris, composer, and Johana Harris, pianist, as guest artists. Each year the university's division of music brings a contemporary composer to carry on informal discussions with the students and take part in a program of his own music. Last year, they presented Darius Milhaud. Allan A. William is chairman of the division of music.

De Luca for Juilliard Summer School

Giuseppe de Luca, distinguished operatic baritone, has been appointed to the faculty of the Summer School of the Juilliard School of Music, it has been announced by George A. Wedge, Director. Mr. de Luca, who recently completed a nationwide concert tour, will give one half hour of private voice instruction and two one-hour classes weekly at the school. This year's summer session, Juilliard's sixteenth, will mark the famous baritone's first association with a music school.

De Luca appeared for eight seasons at La Scala and other principal opera houses in Europe before singing at the Metropolitan for twenty years, acquiring a repertoire of more than 100 roles.

NATIONAL CONCERT & ARTISTS CORP.
CONCERT DIVISION
Marks Levine, Director
711 Fifth Ave., New York 22, N. Y.
Includes For Season 1946-1947

Josephine Antoine
LEADING COLORATURA — METROPOLITAN OPERA

Mario Berini
TENOR—METROPOLITAN OPERA

Ellabelle Davis
SOPRANO

Harry Davis
"A real gift for the keyboard"—*N. Y. Times*

Jean Dickenson
COLORATURA SOPRANO

Deszö Ernster
LEADING BASSO — METROPOLITAN OPERA

Leon Fleisher
PIANIST

Winifred Heidt
CONTRALTO

Julius Katchen
PIANIST

Louis Kaufman
"TOP-NOTCH VIOLIN PLAYING"
—*N. Y. World-Telegram*

Anatole Kitain
PIANIST

Luboshutz & Nemenoff
"Perfection in Two Piano Playing"
—*Dr. Serge Koussevitzky*

Salzedo CONCERT ENSEMBLE
Carlos Salzedo Mimi Allen
Ruth Freeman Mary Hill Doolittle

E. Robert Schmitz
PIANIST
Baldwin Piano — Victor Recordings

Joseph Schuster
CELLIST

Martial Singher
LEADING BARITONE — METROPOLITAN OPERA

Thomas L. Thomas
BARITONE

Jess Walters
BARITONE

William hacker
EMINENT AMERICAN PIANIST-CONDUCTOR

Acclaimed "A Musical Knight Errant"
(WINTHROP P. TRYON CHRISTIAN SCIENCE MONITOR, APRIL 1946)
Affirmed - Following Second Boston Recital
"he fairly directs his own playing as if from the outside"
(W.P.T. C.S. MONITOR, MARCH 23, 1947)

Applauded from Maine to Mexico since his New York Town Hall debut in April, 1945, where he made his second appearance in less than a year . . . WILLIAM HACKER is one of the few artists to combine successfully the two roles of Soloist and Conductor. He has appeared in this capacity nine times with the Arkansas State Symphony Orchestra during the 1946-47 season. His two Boston recitals brought him warm acknowledgment from both audiences and critics. WILLIAM HACKER can rightfully claim the title of "one of the Nation's most versatile musicians" (Natlee Posert, Memphis Commercial Appeal).

CONDUCTOR ARKANSAS STATE SYMPHONY ORCHESTRA

For Further Reviews, Address:
INTERSTATE CULTURAL RELATIONS COMMITTEE
ARKANSAS PHILHARMONIC SOCIETY
118 West 4th Street • Little Rock, Arkansas

SAN CARLO OPERA COMPANY CONCLUDES SEASON IN N. Y.

Climaxing its 1946-47 tour of 75 cities throughout the United States, the tenth annual spring season in New York of the San Carlo Opera Company broke its previous record for attendance. It closed on May 11 at the Center Theatre in Rockefeller Center, after extending its original scheduled season with five additional performances. Before the box-office opened, mail orders alone accounted for 60 per cent of the season's tickets, and approximately 63,000 greater New York opera lovers packed the large theatre to capacity for all 21 performances.

On April 23 the San Carlo season was inaugurated with Carmen, followed by a repertoire of standard operatic fare, including Madame Butterfly, Rigoletto, La Traviata, Aida, La Boheme, Trovatore, Cavalleria Rusticana and Pagliacci, Tosca, and The Barber of Seville.

Almost since its organization in 1911, the San Carlo Company has pioneered in bringing a regular opera season to cities all over the country, where in the majority of cases, opera would never have been heard. In good times and bad, regardless of war-time conditions, economic upheavals, difficult and costly post-war traveling problems, the company regularly made its annual tour, presenting performances of solid artistic worth at prices within the reach of all music lovers.

FORTUNE GALLO

Gallo Explains Success

Fortune Gallo, founder and impresario, has proved with gratifying results that popular-priced opera is profitable and possible. What he actually has accomplished in the 36 years of the company's existence is the democratization of opera in America. Today the San Carlo is a recognized institution, and oldest permanent touring opera company in America. It stands on its own feet financially without relying on guarantors, and depends on the receipts that come to the box office. The performances have been heard by an estimated 20 million.

"The public is my board of directors," says Gallo, "and I have no interference in my policy; working single-handed has its advantages."

Besides the constructive pioneering work through the years in educating the public to appreciate and enjoy opera, the San Carlo Opera Company deserves much credit for the important part it has played in giving young singeers an opportunity to be heard, and has served as a springboard for them to attain artistic renown in this field. Over the years many have been drafted from the company to the Metropolitan Opera. One of the first was Queena Mario, who was a favorite with that audience for 20 years. Others were Manuel Salazar, Richard Bonelli, Mario Basiola, Sydney Rayner, Vincent Ballester, Helen Gleason, Norina Greco, Mary Henderson, and the latest to join the Metropolitan, Dorothy Kirsten.

Creating Operatic Interest

Gallo's present success as operatic impresario has been the result of long years of hard work, and there have been many times when it has not been all "moonlight and roses." He has shown daring and courage, and persistence in his faith that good opera could be put upon a paying basis. There have been years when his company actually toured for 52 weeks.

It was no easy task in those early days to convince people they would find opera enjoyable if they would attend just a single performance. To create interest in such places as Joplin, Mo., and Joliet, Ill., in an art which was presented in a foreign tongue (for this was in the days before the radio brought "classical" music, so-called, to the masses) was nothing less than a herculean job, and forms a fascinating story in itself. Nevertheless, a night or two of opera was presented in such places as Beaumont and Amarillo, Tex., and as far afield as Moose Jaw and Regina, Canada. En route from San Francisco, New Orleans, or Dallas, these towns have been profitable spots and a break in long railroad runs.

From the Rio Grande to the Canadian prairies, from Nova Scotia to Vancouver, Gallo has made his company known to millions in the 36 years of its existence. Where hundreds of others have failed in such an enterprise, he has won success in a hazardous undertaking. He has handled and disbursed millions of dollars, and his success has been aptly termed "a phenomenon in the music world."

W. A. T.

Juilliard Graduates 127

Commencement exercises of the Juilliard School of Music took place in the Concert Hall on May 16, when 127 were awarded diplomas and degrees by President William Schuman and George A. Wedge, Director of Administration. Speaker for the occasion was Mr. Wedge, who is retiring after an association with the school of 38 years.

Both also awarded prizes to students for outstanding achievements. The Morris Loeb Memorial Prize was given to Madeline Foley, cellist and pupil of Felix Salmond, who served as first cellist of the Juilliard Orchestra and made numerous appearances in concert and on the radio as soloist and in chamber music ensembles. The Coolidge Chamber Music Prize went to Will Gay Bottje, composer and flutist; the Alice Breen Memorial Prize was divided between Genevieve Meddlin and Grace Toronto, both voice students; the Harry Rosenberg Prize and the Frank Damrosch Scholarship were divided between Virginia Passacantando and Claudette Sorel, pianists; and the Georges Barrere Flute Prize was awarded to Charles Ehrenberg.

The musical portion of the exercises was provided by the Juilliard Orchestra under Edgar Schenkman. The program included appearances by members of the graduating class: Madeline Foley was heard in the Dvorak Cello Concerto; Claudette Sorel performed the Third Concerto of Prokofieff and four young flutists—Samuel Baron, Pauline Bergseth, Will Gay Bottje and William Hebert—joined forces for Robert Russell Bennett's Quartet for Four Flutes. The orchestral works heard were the Purcell-Stoessel Trumpet Voluntary and the Prelude to Wagner's Die Meistersinger.

HAENSEL & JONES

ANDRÉ MERTENS — HORACE J. PARMELEE

Division COLUMBIA CONCERTS Inc., 113 W. 57th St., New York 19, N. Y.

Include under their Management

APPLETON & FIELD

MORLEY & GEARHART

FATHER FLANAGAN'S BOYS TOWN CHOIR

PEASE

ANNE BROWN

REGULES

CARLTON

REYES

DAME

ST. LOUIS SINFONIETTA

DARCY

GYÖRGY SANDOR

DILLING

JOHN SEBASTIAN

GORODNITZKI

SVETLOVA

NIKOLAI & JOANNA GRAUDAN

TRAVERS

KIPNIS

VARNAY

LUNDE

WARREN

PEABODY CONSERVATORY

Baltimore, Md.

REGINALD STEWART, Director

SUMMER SESSION

JUNE 30 AUG. 9

FREDERICK R. HUBER, Manager

Faculty of distinguished musicians

Tuition in all grades and branches

Special Teacher's Refresher Course

Practice pianos and organs available

Tuition $20 to $35, according to grade and study

Arrangements for classes now being made

Circulars mailed

Fall Term Begins October 1st

LOS ANGELES: Festivals Launched

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

The Beverly Hills Music Festival made its bow May 9 with the first of three concerts in the Beverly Hills High School Auditorium. Franz Waxman assembled an orchestra of outstanding studio and radio players, and conducted them splendidly. His nuances and shadings were made with skill, and his interpretations won the tribute of prolonged applause. Musical interest centered in the first local hearing of Prokofieff's Fifth Symphony, which was given an effective reading that made the most of its colorful treatment. Soloist Joseph Szigeti delivered a well schooled presentation of the Brahms Violin Concerto, Op. 77. Opening item was Beethoven's Coriolanus Overture.

Strauss Novelty

At the second event, the novelty was Richard Strauss' Metamorphoses, in which Waxman elicited lovely tone and ductile phrasing from the 23 strings for which it is scored. He gave a delightfully sparkling reading of the Overture to Mozart's Marriage of Figaro and a romantic exposition of Mendelssohn's "Italian" Symphony. Lotte Lehmann was the soloist, scoring particularly with her beautiful delivery in excerpts from the first act of Strauss' Der Rosenkavalier, and giving exquisite interpretation to lieder of Brahms, Schubert and Strauss.

Ojai Festival Opens

Another festival debut was that at Ojai, May 4, and a large contingent of Los Angeles music lovers traveled the intervening sixty miles to hear Martial Singher present a particularly tasteful and beautifully sung program. His appealing baritone voice was superbly controlled from his opening Rameau and Lully items to his concluding Ravel group of Don Quichotte à Dulcinee, and he handled the most difficult intervals with instrumental ease. Especially enjoyable were Ravel's intriguing Chansons Madécasses, admirably accompanied by Paul Ulanowsky, pianist, Doriot Anthony, flautist, and Victor Gottlieb, cellist. Schubert, Berlioz, Gounod, Brahms, and Carpenter selections completed the list.

Rubinstein in Recital

The Behymer artist series concluded with a piano recital by Artur Rubinstein, May 4, which brought an enthusiastic throng to the Philharmonic Auditorium. Appropriate to the season's finale was a masterly interpretation of Beethoven's "Les Adieux" Sonata, flanked by a Bach-Busoni C major Toccata and a Chopin group. The latter portion of the program included Poulenc's Napoli, Milhaud's Saudades do Brasil, Debussy's Ondine and Liszt's Mephisto Valse.

A Notable Trio

Pianist Rudolf Firkusny made his local debut May 5 in the Wilshire Ebell Theater under the auspices of the Music Guild and proved himself a pianist of interpretative finesse and fine technique. He was aided by Louis Kaufman, violin, and Willem van den Burg, cello, in a superb presentation of the Smetana G minor Trio that gave full value to its romantic aspects. Firkusny scored in the Schumann Fantasia, Czech items by Janacek and Smetana, with encores by Martinu, and a conventional opening group of Bach, Mozart and Schubert.

Civic Opera Opening

The Los Angeles Civic Light Opera Co. began its tenth anniversary season with The Song of Norway in the Philharmonic Auditorium, and it is gratifying to recall that this reviewer prophesied its world success when it was premiered here by Edwin Lester. Its lavish production and charming Grieg music still retain their original spell.

Irra Petina was stunning as the temperamental prima donna, with Sig Arno making a perfect comedy foil as her husband. Grieg was well sung and acted by Lawrence Brooks, Melva Niles was a charming Nina (Mary Walker alternated in the role), and the important dancing was delightfully executed by members of the Ballet Russe company, headed by Dorothie Littlefield, Alexandra Denisova, Carl Littlefield, Alexander Goudovitch, and Gloria Stone. Understudy Raymond Stephens took the part of Nordraak admirably, showing an appealing voice and excellent stage poise. David Mordecai conducted efficiently.

Boy Choir

Robert Mitchell's Boy Choir appeared in the Wilshire Ebell Theater May 4, in a well chosen program which served to show the ensemble's splendid training and enjoyable elan.

JEROME MAYHALL,
musical director for the Ice-Capades, now is preparing the music for the ice extravaganza's 1948 season, while the company rehearses an entirely new series of ballet episodes under Producer John H. Harris.

MADI BACON,
head of Music Extension and lecturer on the Berkeley campus of the University of California, where she is also acting as liaison officer between the Music Department and the Education Department on the campus. Miss Bacon will conduct a mixed chorus in concert in the Palace of the Legion of Honor, June 8, at the San Francisco Conservatory.

San Francisco Fetes Orchestra

By MRS. FRANCIS H. REDEWILL

SAN FRANCISCO. — The San Francisco Symphony gave a "welcome home" concert to a packed house, May 13, to commemorate their triumphal tour of the U.S. and Canada—55 concerts in 56 days. Mayor Lapham spoke words of welcome and floral tributes brightened the proscenium.

Conductor Monteux led his forces—who played with the perfection that comes from daily rehearsals and performances—in works that had proved most popular on tour by Berlioz, Beethoven, Debussy and Ravel. James Sample, who assisted on the tour, wielded the baton in the Strauss Don Juan.

Three triple series programs remained to be given by the Symphony, under Monteux, to close the longest season in musical history here. Artur Rubinstein was to be soloist on three nights. The concerts of May 22, 23, 24 and May 29, 30 and 31 were exclusively orchestral offerings. On May 25 the orchestra was heard at the Greek Theatre, University of California, Berkeley.

Late spring recitals of the San Francisco Opera Association management (Paul Posz, director) brought James Melton, tenor, whose rich, smooth voice and thrilling operatic arias won him thunderous applause and Jascha Heifetz, violinist, accompanied by the excellent Emanuel Bay, in a program of violin favorites. Rudolf Firkusny, pianist, displayed tonal qualities of the rarest and interpretative largesse in a program which included only one well-known composition, the Chopin B minor Sonata.

Larry Allen, Inc. (Dorothy Granville, manager) presented to packed Opera

ALTON JONES

"IN A WELL BALANCED PROGRAM HE AGAIN SHOWED HIS CONSIDERABLE TALENT AS AN INTERPRETER, HIS CLEAN TECHNIQUE AND KEEN SENSE OF STYLES." —N. Y. World-Telegram

CONCERT MANAGEMENT WILLARD MATTHEWS — 123 EAST 53rd ST., NEW YORK

BALDWIN-WALLACE CONSERVATORY OF MUSIC
Front Street, Berea, Ohio (Suburb of Cleveland)
Four- and five-year degree courses: Bac. Mus., Bac. School Music.
Send for catalogue to: Albert Riemenschneider, Director

ROSSINI OPERA SCHOOL and **THE OPERA WORKSHOP**
LUIGI ROSSINI, *Director*
French and Italian Repertoire
Mise-en-scene — Coaching
50 Central Park West TR. 7-9385
for professional singers. Public performances in costume throughout the season. Many singers from the Workshop now appearing with leading opera companies throughout the United States and Europe. No vocal lessons given at the Rossini Opera School.

STEFAN **SOPKIN** VIOLINIST
Studio: 365 West End Ave. Tel.: TR. 4-5928
Management: NATIONAL MUSICAL ARTISTS, 110 East 42nd Street, New York City

MORLEY EVANS BARITONE

KORST
VOICE TRAINING AND COACHING
Opera, Lieder and Balancing of Radio Voices.
Present and former pupils: Alpar, Baümer, Eggerth, Harvey, Lubow, Mangurian, Brenda Miller, Tana Abu, Horne, Snow, Stewart.
50 West 67th St., N. Y. C. TRafalgar 4-3754

EDGAR MILTON COOKE *Teacher of Singing*
COMPLETE TRAINING FOR YOUNG SINGERS
VOCAL HELP AND COACHING FOR PROFESSIONALS
140 W. 57th St., New York 19 VICTOR ANDOGA, Stage Department Circle 7-3051

HELEN **CHASE** VOICE
Member NYSTA and NATS
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
318 W. 84 ST., N. Y. TRafalgar 7-9192

ROSATI
The ONLY VOCAL TEACHER of **BENIAMINO GIGLI**
Teacher of Lauri-Volpi, James Melton, Franci, Tentoni, Kaskas, Triggiani, etc.
205 W. 57th St., N. Y. C. COlumbus 5-0393

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Sensational Young Baritone of Metropolitan Opera and other famous singers
152 W. 57th St., N. Y. C. COlumbus 5-9155

URIEL **NESPOLI**
TEACHER OF FAMOUS PUPILS
only voice teacher and coach of
MINA CRAVI
leading soprano of the San Carlo Opera and principal opera companies in Mexico, the United States and Central America.
Studio: 1425 Broadway, N.Y.C. PE. 6-2634—LO. 5-1668

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book "TODAY'S SINGING"
Obtainable upon request
260 West End Ave., N. Y. 23

JAMES **MORRISON**
TEACHER OF VOICE
Perfect Vocal Technique and Artistic Interpretation
Studio 403, Carnegie Hall, New York 19, N. Y. Cl. 6-9891

House audiences pianists Malcuzynski and Artur Rubinstein, the former in an all-Chopin program. Rubinstein's program included the twenty-four preludes of Chopin, "Les Adieux" Sonata of Beethoven and Milhaud's colorful Saudades do Brasil.

Sigmund Romberg, his concert orchestra and five soloists were heard by thousands at the Civic Auditorium in a program that cavorted delightfully through the decades.

Adele Marcus, Stephanie Shehatovich, and Jean Le Duc, pianists, all appeared in excellent solo programs at the Marines Memorial Theatre, as did Ina Souez, soprano, and James Beall, pianist, in joint recital. The Dance League presented two excellent concerts of Modern Dance featuring Sue Ettlinger, Ann Halprin, Mimi Kagan and Marian Van Tuyl, among other artists.

Festival at Stanford

The Stanford University Spring Music Festival, extending over several weeks, had a variety of outstanding programs, opening with the University Choir led by Sterling Wheelwright; Richard Purvis, organist, and a sonata duo, Loren Crosten, piano, and Dr. Arnold Small, violin. The University Singers were directed by Mack Evans.

The festival closed with a production of Mozart's Cosi Fan Tutte at the Memorial Theatre, conducted by Dr. Jan Popper, with Lois Hartzell, Beta Popper, Marjorie Dickenson, James Schwabacher, Joel Carter and Demy Trevor, soloists. The first West Coast performance of Vaughan Williams' dramatic cantata, The Shepherds of the Delectable Mountains, was also a part of the festival series.

Later events were to include a final recital of the Music Lovers Society (Margaret Tilly, piano; Frances Weiner, violin; Lucien Mitchell, viola; Merril Jordan, flute, and Herman Reinberg, cello) in a program of Beethoven, Lotti, Halsey Stevens and Schumann, the latter represented in the Piano Quartet, Op. 47. The Comedy Opera Guild (Ross McKee, manager) gives Mozart's Bastien and Bastienne, June 3, at the Marines Theatre. On the same bill was to be the American premiere of The Rendezvous (Nicolo Issouard), both operas presented in an English translation by Erich Weiler, who will conduct the singers and orchestra of San Francisco Symphony.

At the Museum of Art the Berkeley Chamber Singers (Iva Dee Hiatt, director) will be heard on June 6.

The Budapest String Quartet will give a six weeks' summer series extending into July and August. Josephine Booth, dancer, will also appear at the Museum in a solo program.

Hacker to Tour with Orchestra

Following a New England tour of a month, William Hacker returned to Arkansas to take the Arkansas State Symphony on two tours of the state, in all 15 concerts. In Little Rock, Marjorie Lawrence was the soloist, and in several concerts Mr. Hacker was both piano soloist and conductor. The tour included the first orchestral performance of Mr. Hacker's Soliloquy, Tone Prose for Orchestra on Complete Understanding. He also gave piano recitals in May in Searcy and Benton, Ark., and in Illinois.

HOLLYWOOD AS I SEE IT

By RICHARD DRAKE SAUNDERS

Of special interest to music and music-lovers is RKO's coming film, Melody of Love (*née* Counterpoint), for the real "star" of the picture is a musical work. The film deals with the post-war rehabilitation of a young musician, which —surprise!—is "achieved as inspiration grows in him to write a piano concerto."

The general public will be able to view some of the steps in the actual writing of the work by Leith Stevens. He avers that one of his principal problems was to compose a score which could have been achieved by such an individual under the particular circumstances Reversing the customary screen procedure, the work was written first.

It is a concerto in miniature which will run 8½ minutes. Though in one movement, it is divided into two major parts, each with an A and B section based on related themes. According to the composer, it is "very polytonal in character, resolving eventually to F-minor, but with a final unison which agrees with both the dramatic and the musical situation."

•

The Ojai Valley Festival is intended as an annual event, somewhat on the pattern of Salzburg. The setting is a beautiful valley in the mountains, whose charm was emphasized to all of the many patrons who went to dinner on the spacious terrace of the Ojai Valley Inn. The Festival group, headed by John Bauer, plans to build an adequate theater and already has the support of a large and important segment of California society and film folk.

•

Sig Arno, whose humorous character interpretation is delighting audiences of The Song of Norway, is also an accomplished painter. The lobby of the Philharmonic Auditorium was adorned during the show with a number of portraits, including pictures of all the principals of the cast.

•

Ethel Leginska's talented young artist-students will present a concert series this year which will include all of Robert Schumann's works for the piano. Last year they presented all the Chopin piano works, and before that gave the Beethoven Sonatas and Variations, and the Bach Preludes and Fugues, *in toto*.

•

Louis Kaufman, Rudolf Firkusny and Willem van den Berg have recorded the Smetana Trio for Vox records after playing it in concert here.

•

John Carroll, who starred in Republic's The Flame, is working seriously on voice lessons. Nelson Eddy commented on the quality of Carroll's baritone voice, and the report is that the actor is now working seriously on developing it.

•

Roy Webb achieved some interesting musical touches to highlight RKO Radio's They Won't Believe Me.

•

The annual party sponsored by the Universal City Club was held May 17 at the Florentine Gardens, with most of the top executives and stars of U-I Studio in attendance. The regular Florentine Garden show, headlined by Pinky Lee, was augmented with an array of studio talent.

Israel Baker, American-born violinist, will be concert-master for the Bowl Symphony Orchestra during the coming season, which will open July 8 under the baton of Bruno Walter.

José Iturbi and Antal Dorati have been added to the list of conductors.

•

Louis Castellucci has just recorded an album of eight Sousa marches rearranged by himself for modern band instruments, which will be released soon by Capitol.

•

Nick Bolin has won the Gershwin Memorial Award for a work "indigenous to the country, composed in the manner of the late George Gershwin," which will be heard at the Hollywood Bowl on July 12.

•

John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra, has joined the U.S.C. College of Music for the summer season as lecturer in music.

•

Deserving of special mention is the work of Edward Rebner and Theodore Saidenberg, duo-pianists, who played the music for Walter Lantz's cartoon, Chopin Musical Moment, for which music director Darrel W. Calker won the Courier citation for the best musical short.

•

Dancer Simon Semenoff, who has adopted Santa Monica at his home, has formed a Ballet Association which is rapidly gaining support from prominent socialites and dance lovers. The new organization intends to present the best in ballet with some of the numerous fine dancers living here.

Janssen to Conduct, Hart Manage Portland Symphony

PORTLAND, ORE. — The Portland Symphony Society has announced the appointment of James S. Hart, as the society's first full-time business manager.

The Portland Symphony Orchestra is to be revived in the coming season after an interim since 1938, Werner Janssen has been chosen conductor.

The new manager is a native Portlander. He was instructor of musical history at Amherst college for two years following his graduation there in 1939. Until he accepted this post, Mr. Hart was co-chairman of the society's current campaign to raise a fund of $135,000 to reestablish an orchestra in Portland.

A committee of women, numbering more than 200, headed by Mrs. F. R. Hunter, chairman, is assisting in raising the funds by a house to house canvass. This has proved to be a great success. The largest contribution made to the society at the beginning of its campaign, was a check for $10,000 by Harry Mittleman, prominent Portland business man.

ERNA E. HOEFS.

ASCAP Makes Appointments

The Board of Directors of the American Society of Composers, Authors and Publishers, at a meeting held May 19, accepted the report of a committee on recommendations for carrying out the functions of the late General Manager, John G. Paine. The office of General Manager was discontinued. The affairs of the society will be conducted pursuant to the following appointments (supervision to be exercised by the Board of Directors through the Executive Committee): Herman Greenberg, Sales Manager, is in charge of all licensing conditions; George A. Hoffman, Comptroller, in charge of accounts, finance and general personnel; Richard F. Murray, Manager of Foreign Relations, in charge of foreign matters, all internal statistical departments and publicity department; Herman Finkelstein, Resident Counsel, in charge of all legal activities carried on at the premises of the Society. Swartz & Frohlich, General Counsel, will be in charge of litigation as heretofore.

RALPH THOMAS

Teacher of:

Deanna Durbin, Carol Deis, Lois Butler, Jean McLaren, Ruth Henry, Janet Walker

and other Hollywood Stars

Offers

TO

SINGERS and TEACHERS

HIS BOOK ON

VOICE

★

THE

RALPH THOMAS

VOCAL METHOD AND TEXT BOOK

★

A COMPLETE COURSE FOR THE BEGINNER TO THE ADVANCED SINGER

★

Price $5.00

RALPH THOMAS VOCAL STUDIOS
6605 Hollywood Boulevard
HOLLYWOOD, CALIFORNIA

Please send me.....copies of THE RALPH THOMAS VOCAL METHOD and TEXT BOOK, a complete vocal course in one book.

(Please mark "CASH" or "C. O. D." With cash remittance, postage prepaid.)

CASH PAYMENT ENCLOSED. ($5.00 each copy.) ☐

C.O.D. ($5.00 each copy, plus postage.) ☐

Send to NAME.....

STREET.....

CITY.....STATE.....

SAMUEL BALL
Teacher of Fine
PIANO ARTISTRY
4013 W. 2nd St., Los Angeles 4, Cal. DR. 2997

RALPH THOMAS
"MAKER OF SINGERS"
6605 Hollywood Boulevard, Hollywood, Calif

OLIVE ARNOLD
THE ART OF SINGING
Member, National Assn. of Teachers of Singing
1211 WESTWOOD BLVD., LOS ANGELES 24, CALIF. Phone Ariz. 9-2220

FLORENTINE GARDENS
AMERICA'S FOREMOST CABARET-RESTAURANT
HOLLYWOOD CALIF.

FRANK R. BRUNI *presents*
A NEW MUSICAL REVUE
★ ★ ★ All-Star Cast ★ ★ ★
Most Beautiful Girls in Hollywood

RICHARD KORN,

young American conductor, who is under the management of Arthur Judson in this country, has signed an arrangement with Mr. A. Strok for his forthcoming world tour. In the capacity of personal representative, Mr. Strok, who for many years before the war had his headquarters in Japan and China, is planning appearances for Mr. Korn in the Far and Near East, as well as in Europe.

Harold W. Baltz to Head Baldwin-Wallace Conservatory

BEREA, O.—Officers of Baldwin-Wallace College have announced that Dr. Albert Riemenschneider, director of the college Conservatory of Music, who has held this position since 1898, will resign as active director at the end of the present season, to be succeeded by Harold W. Baltz. Dr. Riemenschneider will become Director Emeritus and continue in active service at the conservatory for the next two years. He will act in the capacity of adviser, dedicating much of his time to research in his famous Bach Library, and extensive editing for publication of several sets of the Bach organ chorales; he also plans to assist in the programs of the Bach Festivals at Baldwin-Wallace and to catalogue effectively the extensive Bach Library which he and Mrs. Riemenschneider will present to the college when the new Ritter Library Building is completed. If time is available, he will also continue to do a limited amount of advanced organ teaching. Between Dr. Albert Riemenschneider and his father, Karl Riemenschneider, long-time president of Baldwin-Wallace, a total of 100 years of service has been given the college.

The new incumbent comes from the directorship of Cornell College Conservatory of Music, where he has been since 1929. He holds B.M. and B.A. degrees from Cornell College and an M.A. in music from Teachers College, Columbia University. He has studied at Eastman School of Music, Northwestern University, Westminster Choir School and at the Matthay School in London, England; studied conducting with Albert Stoessel, Eugene Goossens and Sir Adrian Boult at Oxford, England. His organ study was with Harold Gleason, Dr. T. Tertius Noble and Carl Weinreich. He is a member of Phi Beta Kappa and the Mu Alpha Sinfonia; at Columbia was recipient of the Lydia E. Roberts Fellowship. He was director of the Cornell College May Music Festival and Festival Chorus which annually employed the Chicago Symphony; has directed Bach's B Minor Mass, numerous Bach cantatas, Brahms' Requiem and the great oratorios.

Composers' Forum Program

The Composers' Forum, directed by Ashley Pettis, presented compositions by Norman Dello Joio and Normand Lockwood, under the sponsorship of the Music Division of the New York Public Library and the Music Department of Columbia University, on a recent Wednesday evening, at the McMillin Academic Theatre, Columbia University. Participating were: Beveridge Webster and Jorge Bolet, piano; the Juilliard String Quartet; Robert Mann and Robert Koff, violins, Raphael Hillyer, viola, Arthur Winograd, cello; Columbia Madrigal Singers, Jacob Avshalomoff, conductor; Elizabeth Johnston, accompanist.

Kipnis Heard on Tour

Alexander Kipnis, Metropolitan Opera basso, has fulfilled a busy schedule of recital dates recently, including two appearances in Toronto and Detroit, and others in Buffalo, Seattle, Rochester, Brooklyn, Valpariso, Ind., Ridgewood, N. J., and Danbury and New London, Conn.

Primrose to Hold Courses At McGill and Tanglewood

William Primrose, violinist, will hold a master course in violin and viola for the faculty of music of McGill University, Montreal, from June 2 to July 28. Mr. Primrose will also join the faculty of the Berkshire Music Center, Tanglewood, Mass., for the 1947 six-week series, and appear as soloist with the Boston Symphony under Koussevitzky in Berlioz's Harold In Italy.

At the close of the Berkshire Festival, he will make a six-week tour of England and Scotland. In London he will broadcast six concerts over the BBC network and appear as soloist in a special performance of the BBC Symphony Orchestra; with the Hallé Orchestra in Manchester, and with the Liverpool Philharmonic at the Edinburgh Festival. At the latter event Mr. Primrose will participate in a special chamber music series with Schnabel, Szigeti, Fournier, and others.

PASSED AWAY

TURE RANGSTROEM, 63, Swedish composer, conductor and critic, died in Stockholm on May 11. He was born in that city in 1884, studied singing under Julius Hey in Berlin and Munich, and composition with Pfitzner. He served as critic for several Swedish music papers, and in 1922 became first conductor of the Gothenburg Music Society symphony concerts. He wrote the texts to a number of his vocal works, also for a cantata composed by Stenhammer to mark the 150th anniversary of the Stockholm Royal Academy of Music, of which he was a member. His compositions included two operas, The Crown Bride, to a play by Striadberg, heard both in Stuttgart and in Stockholm, and Middelalderlig; symphonies with subtitles In Memoriam Strindberg and My Country; a number of symphonic poems and suites, chamber and choral compositions, and nearly 200 songs, some of them widely sung.

JOSEF WAGNER, 38, composer and pianist, died in New York on March 1. He was born in Olau, Germany, in 1909, and studied piano with Pozniak at Breslau and with Richard Roessler in Berlin, and composition with E. A. Volkel and Paul Hindemith. In 1930 he won the Bluethner Prize at Dresden for his piano performance and two years later the International Chopin Prize at Warsaw. Mr. Wagner had toured throughout the United States and had given a Town Hall recital in 1946. His compositions, some of which were performed in New York, were orchestral, choral, piano works and songs. He is survived by his widow, Kahli, a painter, and by a daughter of a previous marriage, Dorothy Wagner.

JANE R. CATHCART, founder-president of the Washington Heights Musical Club, which presented concerts for some years in New York, died on April 30 at her home in Hasbrouck Heights, N. J.

FREDERICK KITZINGER, 43, conductor, died on May 23 following an operation in Mt. Sinai Hospital, New York. A native of Munich, Mr. Kitzinger studied at the University and the Conservatory in that city. His musical gifts won him a position as assistant conductor under Otto Klemperer at the Berlin State Opera, 1927-30. He subsequently was chief conductor of the Chemnitz Opera, until 1933, then led opera in Sofia and made a world tour with Emanuel Feuermann, cellist. He came to the U. S. in 1934 after touring the Far East and became assistant to Fritz Reiner, director of the Philadelphia Orchestra's operatic performances. Later Mr. Kitzinger conducted with the NBC Symphony; the Dallas Sinfonietta and Summer Opera; at the New Orleans Pops Concerts; as director last season of the Bar Harbor, Me., Summer Opera, and on Broadway for The Song of Norway, Billy the Kid, and One Touch of Venus. His widow, the former Alyce Martin of Pittsburgh, survives.

STANLEY NEED
CONCERT PIANIST
Management: VERA BULL HULL
101 West 55th St., New York 19 Circle 7-2837

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

JOSEF RAIEFF
Piano Faculty, Juilliard School of Music
PIANIST
". . . left them (his hearers) goggle-eyed at the speed and accuracy of his playing . . . his interpretation . . . always fluid and sensitive."
—John Briggs, NEW YORK POST, Feb. 20, 1947

CARMEN CONGDON
Contralto

NEW YORK DEBUT RECITAL

". . . a sympathetic personality . . . selections moving . . . she sang sincerely."
New York Times, 4/8/47

"Miss Congdon's voice is warm textured and her work gave evidence of intelligent musicianship . . . spontaneous and perceptive were her interpretations of Schumann."
New York Herald Tribune, 4/8/47

Suite 701, 119 W. 57 St., N.Y. 19, N.Y.

CONSTANCE **CONNETTE**
DRAMATIC SOPRANO
Per. Rep.: E. Lyne Vanderbilt, 400 E. 52nd St., N. Y.

CORA CLAIBORNE
TEACHER OF SINGING
For appointments telephone
TR 4-1705 or EN 2-0081

RAÚL SPIVAK
PIANIST
Personal Representative Virginia Blewitt
3161 Hull Avenue, New York

ALFREDO LUIZZI
BARITONE
Mgmt. George Leyden Colledge
RKO Bldg., Radio City, N. Y. 20, N. Y. CI. 7-1962

GEORGE REEVES
PIANIST — ACCOMPANIST — COACH
In Europe until End of June
299 Riverside Drive, New York 25, N. Y.
ACademy 2-2432

FREDERIC VOLONINIS
VIOLINIST
Minneapolis Symphony Orchestra
Minneapolis, Minn.

Grete WITTELS
DRAMATIC COACH FOR SINGERS
Creative, individual approach to Stage expression
404 E. 55th St., New York, 22, N. Y. PLaza 9-6835

GEORGE SCHICK
CONDUCTOR
Mgt. Arnold Pisani, 119 W. 57th St., N. Y. Circle 7-4267

REAH SADOWSKY, Pianist
MANAGEMENT: SAMUEL GARDNER
Los Angeles: 114 No. Sweetzer St.
New York: 148 West 73rd Street.

LEONORA CORONA
INTERNATIONALLY FAMOUS SOPRANO — La Scala, Milan; Metropolitan Opera Ass'n; Boston Grand Opera; etc.
Per. Rep. F. Stevens, 119 W. 57th St., N.Y.C. CO. 5-6045

ROSALIND GROB
DRAMATIC SOPRANO
OPERA—CONCERT—ORATORIO—RADIO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERBERT **SORKIN**
YOUNG AMERICAN VIOLINIST

MILDRED MILFORD
PIANIST
Suite 701, 119 W. 57 St., New York 19, N. Y.

NATHALIE **BOSHKO**
VIOLINIST
21 E. 82nd St., New York 28, N. Y. RH. 4-0992

CHAMBER MUSIC CONCERTANTE
Flute, Oboe, Eng. Horn, Cello, Harp.
Musical Director: Michael Nazzi
340 West 56th Street, New York City

JACK ADAMS & CO.
11 West 42nd Street, New York
1946 PRESENTS 1947
EUGENE **CONLEY**
Irish American Tenor
EVA **DE LUCA**
American Lyric Soprano
RAMON **VINAY**
Tenor, Metropolitan Opera

Europe Gave Warm Welcome to Eidus

A European tour of pre-war proportions introduced Arnold Eidus to England and the Continent after the young American violinist won the Jacques Thibaud International Contest for violinists, sponsored by the French Ministry of Education. He made the tour in the rigors of the past winter, playing in Paris (six times), Vienna, Budapest, London and cities of Holland and Belgium. He was soloist with the Orchestra of the Paris Conservatory, the National Orchestras of Paris and London, the Vienna and Budapest Philharmonics, the Conservatoire Orchestra of Antwerp and the Orchestra de l'Opera of Monte Carlo. He offered recitals in all these cities.

In Vienna, Mr. Eidus gave two concerts to capacity audiences of 2,000, despite a record snowstorm which kept all taxis and even trolley cars inactive. His London audience, in Royal Albert Hall, was 5,000. The Budapest recital stretched out to three and a half hours, what with repetition of some of the numbers and the 10 encores it took to satisfy the gathering. Some of these encores were played in the dark after the houselights went out.

MR. and MRS. ARNOLD EIDUS in Budapest. (Photo by Kalman, Budapest.)

"Full time concert seasons were in progress everywhere," said Mr. Eidus. "Many of the halls had been destroyed, but in those cases theatres or other large buildings had been requisitioned, and four or five concerts a night were being given. Halls were unheated, of course, and orchestras played in hats, overcoats and scarfs. Sometimes a little electric heater was provided for the soloist to warm his hands."

Found Budapest Gay

Of all the centers, Mr. Eidus found Budapest the gayest.

"With all its ruins and precarious conditions, this capital still manages to be light-hearted. Buildings may be just shells, but the people reinforce cellar walls and open up nightclubs."

Food supplies were on the Spartan order everywhere, and Mr. Eidus, already of a slight figure, lost weight on his tour. In England everyone is limited to a certain amount to spend for each meal; it does not buy a banquet. If some bloated capitalist feels he *must* spend money lavishly for food, this can be done at some of the swank London hotels, where the Sybarite may eat amid luxurious surroundings—but the amount and quality of the meal are the same.

Returned to this country, Mr. Eidus has regained his ten pounds and looks upon luminous prospects for his musical future, prospects that came after a period less bright than the present. Arnold Eidus was first introduced as a boy prodigy of 12. He garnered enthusiastic press notices in Town Hall and other recitals, but found difficulty in acquiring a big management. After a year or two young Arnold said a temporary goodbye to the concert field and began playing in radio orchestras. He continued to save, however, for another try at a solo career.

Last October, he made his second debut, this time in Carnegie Hall. With the emphatic success of that venture to hearten him, Mr. Eidus decided to go to Paris to enter for the Thibaud Prize. It was another long chance, as he had more than 60 fiddlers competing against him, the top talent from many countries. Also, he had to pay all his own expenses. Still, long chances do pay off sometimes, and this one did, most glowingly, when Arnold Eidus, the lone American contestant, was chosen winner. Among the judges were Zino Francescatti, Jacques Ibert and Alfred Pochon.

To Appear as Soloist

Now, with achievement here and abroad to launch him, and a managerial contract with Consolidated Concerts, of which George Engles is president, Mr. Eidus' immediate future, that is, this summer, holds introductions as soloist at Hollywood Bowl and Grant Park. In the fall he appears with the New York City Symphony and the National Symphony Orchestra in Washington, D. C., and in another Carnegie Hall recital. He intends to give American premiere to several new works he brought back from Europe, including scores by Jeno Hubay and Francis Poulenc.

February, 1948, will find the artist back in Europe, recording for RCA-Victor (His Master's Voice) and playing re-engagements in every city of his '46-47 tour.

M. L. S.

•

Washington Has U. S. Festival

WASHINGTON, D. C.—The American Music Festival, under the direction of Richard Bales at the National Gallery of Art, opened its fourth annual season with a concert by the Gordon String Quartet. The festival features American music and is primarily interested in presenting new works. Among novelties heard were Normand Lockwood's Quartet No. 6, Quartet No. 1 by John Varall, and Quartet No. 1 by Randall Thompson. In the series, which occupied four consecutive Sunday evenings, a concert by the National Gallery Sinfonietta included a Festival Piece for String Orchestra written for the occasion by Jack F. Kilpatrick; Burrill Phillips' novel Concert Piece for bassoon and strings, and Music for Strings by Mr. Bales, the conductor.

John Kirkpatrick, pianist, gave a recital in the festival, featuring Ross Lee—Finney's Sonata No. 4 and Stephen Foster's Old Folks at Home Variations. Another evening brought a program by Jacques Gordon, violinist, and Carl Fuerestner, pianist, of the Eastman School of Music. First performances were given of Burrill Phillips' Sonata and Louis Gruenberg's Sonata No. 2, the third work being Martin Loeffler's Partita.

M. G. D.

MAURICE ABRAVANEL
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y.C.

HERMAN ADLER
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANZ ALLERS
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

LORENZO ALVARY
BASS-BARITONE
Metropolitan Opera — San Francisco Opera
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Bartlett & Robertson
"The Alpha and Omega of Two-Piano Teams"
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

FRANCESCATTI
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

JASCHA HORENSTEIN
CONDUCTOR
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

ARTHUR LeBLANC
VIOLINIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

William Primrose
VIOLIST
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Victor Records

Whittemore & Lowe
DUO-PIANISTS
CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division, Columbia Concerts Inc., N. Y. C.

Peabody Conservatory
Baltimore 2, Maryland
REGINALD STEWART, Director
Circulars mailed. Established 78 years ago.

Roosevelt College
SCHOOL OF MUSIC
918 South Wabash Ave., Chicago 4, Illinois
Phone HARrison 7976

Manhattan School of Music
Janet D. Schenck, *Director*
Courses leading to Bachelor of Music Degree
238 East 105th St., New York 29, N. Y.

Bob Jones College
Cleveland, Tennessee

H. MAURICE-JACQUET
VOCAL COACH
Opera • Radio • Concert
Above all, my appreciative thoughts go to a fine conductor such as you are.
MASSENET
To my eminent confrere and friend, H. Maurice-Jacquet, who knows my "Louise" better than anyone.
G. CHARPENTIER
Air-Conditioned Studio: 706 Steinway Hall, New York 19, N. Y. Circle 7-0788

GERALDINE
SMITH
Soprano
OPERA — CONCERT — RADIO
— ORATORIO
NOW BOOKING 1946-47
Suite 701, 119 West 57th Street, New York 19, N. Y.

LORRAINE BYMAN
HARPIST
YOUNG ARTISTS — Concert Division
Booking 1947-1948
16 West 95th St., New York 25, N. Y.

ROMA BALL
FLUTIST
YOUNG ARTISTS — Concert Division
Booking 1947-1948
16 West 95th St., New York 25, N. Y.

Minuetta BOREK
PIANIST and COMPOSER
Available for Concerts and Radio
134 Haven Ave., N. Y. C. 32 WAdsworth 7-8704

AURORA
MAURO-COTTONE
PIANIST
"Rare phenomenon these days —a real Chopin player."
N. Y. Times
Suite 701, 119 W. 57th St., New York 19, N. Y.

LORETTA MARINZ
LYRIC SOPRANO
Available for Concert — Radio
Suite 701, 119 West 57th St., New York 19, N. Y.

THOMAS RICHNER
PIANIST
Management: WILLARD MATTHEWS
123 East 53rd Street, New York 22, N. Y.

GERALD
TRACY
PIANIST
"Merited only praise."
"Always imaginative, resourceful, poetic." —*N. Y. Times*
320 East 57th Street
New York 22, N. Y.

ANTON ROVINSKY
PIANIST
Artists coached for debut recitals
Steinway Hall, N. Y. C. Studio 617

PIETRO CIMARA
CONDUCTOR METROPOLITAN and SAN FRANCISCO OPERA ASSOCIATIONS
Per. Rep.: MICHAEL DE PACE, 1270 Sixth Ave., N. Y. C.
Circle 6-3860

MADELEINE CARABO
VIOLINIST
Interpreter of Contemporary Music
"Unusual program played with technical skill, good quality of tone and INTERPRETATIVE INSIGHT."—*F.D.P., Herald Tribune, 6/2/46*
INSTRUCTION in Remedial Sightreading for Pianists and String Players.
Studio: 600 Carnegie Hall, N. Y. 19
TR. 4-2346

GORDON RICHARDS
BARITONE — Concert, Radio, Light Opera
Booking for Season 1946-1947
Suite 701, 119 West 57th St., New York 19, N. Y.

CHARLOTTE MARTIN
CONCERT PIANIST
Booking 1946-1947
Per. Rep. Dorothy Dalrymple, 161 W. 57th St., N. Y. 19

ANGELA MILITELLO
SOPRANO
RADIO — CONCERT — ORATORIO
Suite 701, 119 West 57th St., New York 19, N. Y.

MILDAH POLIA
French Mezzo-Soprano
Consultant on French Music and Literature. Diction. Interpretation. Program Building.
French Class for Singers
226 W. 70 St., N. Y. TR. 4-5474

PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

STRAUSS, Johann, Jr.: Perpetuum Mobile; Thunder and Lightning Polka; STRAUSS, Johann, Sr.: Radetzky March; STRAUSS, Eduard: Race Track Galop. Cleveland Orch., dir. Leinsdorf. Columbia disc 12543-D, $1.

TCHAIKOVSKY: Symphony No. 2 (Little Russian). Minneapolis Orch., dir. Mitropoulos. Columbia M-MM-673, 5 discs, $6.

WALDTEUFEL: Skaters Waltz; GUION (arr.): Arkansas Traveler; SOUSA: Semper Fidelis. Carnegie Pops Orch., dir. Broekman. Columbia 71957-D, $1.

Instrumental

ACHRON: Hebrew Melody; SCHUBERT: Rondo. Jascha Heifetz, acc. Emanuel Bay. Victor 11-9572, $1.

BARTOK: Third Piano Concerto. Gyorgy Sandor and Philadelphia Orch., dir. Ormandy. Columbia M-MM-674, 3 discs, $4.

LISZT: Valse Oubliée; SCHUMANN: Vogel als Prophet. Artur Rubinstein (piano). Victor 10-inch disc 10-1272, 75c.

SAINT-SAENS: Caprice on Airs from Gluck's Alceste. Guiomar Novaes (piano). Columbia 71961-D, $1.

SCHUMANN: Traumerei; GRIEG: Album Leaf. Mischa Elman (violin), acc. Leopold Mittman. Victor 10-inch disc 1271, 75c.

Corelli; SHOSTAKOVICH: Polka from Age of Gold; DEBUSSY: Girl with the

TARTINI: Variations on a Theme by Flaxen Hair; Minstrels; WIENIASWKI: Caprice in A minor; SCHUMANN: Prophet Bird. Zino Francescatti (violin), acc. Max Lanner. Columbia M-660, 3 10-inch discs, $3.

VIOLIN SELECTIONS FROM HUMORESQUE: Humoresque (Dvorak); Flight of the Bumble-Bee (Rimsky-Korsakoff); Zigueneerweisen (Sarasate); Carmen Fantasy (Bizet-Waxman); Tristan and Isolde (Wagner-Waxman). Isaac Stern and orch. dir. Franz Waxman. Columbia M-MM-657, 4 discs, $5.

Vocal

AMERICAN SONGS—BOWLES: Three Pastoral Songs; Cuatro Canciones Espanolas; "Three"; HENDL: In the Passing of a Sigh; CHANLER: The Doves; Three Epitaphs; CARTER: The Rose Family; Dust of Snow. William Hess (tenor), acc. Robert Fizdale. Hargail set HN-709, 3 10-inch discs, $4.50.

GILBERT AND SULLIVAN: Patter Songs, Vol. II. Nelson Eddy (bar.), with orch. and chorus dir. Robert Armbruster. Columbia M-MM-670, 3 discs, $3.

ITALIAN OPERATIC ARIAS — Verdi: Ritorna Vincitor (Aida); Ave Maria (Otello); Mozart: Or, sai chi l'honore (Don Giovanni); Puccini: Vissi d'arte (Tosca); Ponchielli: Suicidio (Gioconda); Mascagni: Voi lo sapete (Cavalleria). Helen Traubel (sop.), with orch. dir. Charles O'Connell. Columbia M-675, 3 discs, $4.

MacGIMSEY: To My Mother; Sweet Little Jesus Boy. Robert Merrill (bar.), acc. Russ Case and his Orch. Victor 10-inch 10-1303, 75c.

Children's Sets

CINDERELLA. Narrated by Jeanette MacDonald. Victor Y-327, 2 10-inch plastic discs, $3.

DUMAS: The Three Musketeers. Narrated by Errol Flynn and supporting cast. Columbia M-MM-659, 4 discs, $5.

FUN WITH MISTER SHAKESPEARE —The Comedy of Errors. Narrated by Charles Coburn and supporting cast. Victor Y-608, 2 plastic discs, $4.35.

LITTLE RED RIDING HOOD. Narrated by David Allen. Columbia J-MJ-35, 2 10-inch discs, $1.25.

THE STORY OF CELESTE. Narrated by Victor Jory; music by George Kleinsinger; story by Paul Tripp. Signature set C-1, 2 10-inch discs, $2.25.

PETER CHURCHMOUSE. Narrated by Paul Wing, with Henri René and his Orch. Victor Y-329, 2 10-inch plastic discs, $3.

THE TWELVE DANCING PRINCESSES. Narrated by J. Scott Smart, Ella Mae Gordon and Michael Artist; sung by Mary Martha Briney, Earl Wrightson and Floyd Sherman. Russ Case and his Orch. Victor Y-330, 3 10-inch plastic discs, $4.

Judging from the new recording of Tchaikovsky's Second Symphony, there is good reason why his first three works in that form languish in neglect. It is true that a typically Russian melodic cast permeates this Little Russian Symphony, and there are many indications of the techniques that the composer later made so strongly his own. On the other hand, one looks hard for any evidences of real individuality. Tchaikovsky here, having decided to write a symphony, amasses a group of Ukranian themes—and then did not know exactly what to do with them. This marks the entry of the work into the Columbia catalogue. Victor already has one, with Goossens and the Cincinnati Orchestra, which contains four discs against Mitropoulos' five. Good recording has been provided by Columbia, and the work is conducted with precision.

Bartok Piano Concerto

An important first recording is that of Bela Bartok's Third Piano Concerto, which was the composer's last completed work. At that, Bartok did not live to complete the scoring; the last seventeen measures, according to the notes, were realized by Tibor Serly.

None of the Bartok terrors are present in the work, which is a sturdy example of the post-romantic concerto based on national themes. Bartok's way of handling the national elements of course, was not that of a Rimsky-Korsakoff or Grieg. The Hungarian melos was an essential part of his makeup, but he more or less welded it into a personal idiom. Moreover, being a good pianist himself, he knew how to write effective passages for the virtuoso. In this concerto he deliberately tried to write a pleasant piece of music, rather than the severe dissonances and condensed form of some of his earlier works. One has no hesitation in calling this one of the best contemporary piano concertos. It is well played by Sandor, who introduced it last season, and the accompaniment of Ormandy is neatly adjusted. The recording is good.

It is too bad that Guiomar Novaes is not represented by a piano disc more worthy of her capabilities than the faded Saint-Saëns arrangement of Gluck airs. She plays it well, of course, but plays much greater music as few pianists before the public.

It was a praiseworthy idea for Hargail to release an album of fifteen short American songs. American art songs of the better class are virtually unrepresented on records, and these three discs show that some of our composers are achieving results that can be matched with anything coming out of Europe. Not every song in this set could honestly be called completely successful, but there is not one that has poor craftsmanship, while several are true fusions of music with word. They vary from the lyricism of the Bowles Pastoral Songs, the epigrammatic quality of the Chanler Epitaphs, to the somewhat stylized over-intellectualized settings of Carter and Hendl. William Hess not only sings intelligently, but has the voice to carry his points, in addition to diction that actually can be understood without the aid of notes.

Traubel in Unfamiliar Role

The most eminent of the Wagnerian sopranos in the Metropolitan Opera House, Helen Traubel, is heard in music that represents her in a new light. Her interpretation of Italian operatic arias is marked with less of the fuss that some of her contemporaries bring to them, but at times Traubel is *too* placid. Vocally she is in splendid form, producing big, firm tones with a wealth of color. She is especially successful in the Verdi arias and the Voi lo sapete from Cavalleria Rusticana, less so in the Mozart excerpt and the Vissi d'arte.

Victor's "Heritage" Series

Five new discs have been added to Victor's Heritage Series of the golden age of opera. Priced at $3.50 each, they are pressed on plastic, and provide a souvenir of some of the greatest voices of all time. Pasquale Amato sings O Vecchio cor, che batti from Verdi's I Due Foscari, and Ferito Prigionier from Franchetti's Germania (disc 15-1005; recorded in 1913). Celestina Boninsegna is represented by her O Cieli Azzurri from Verdi's Aida, and Ma Dall' Arido Stelo Divulsa from Verdi's Ballo in Maschera (disc 15-1006; recorded in Milan in 1910 and 1906 respectively). Pol Plançon, with piano accompaniment, sings the Isis aria from Mozart's Magic Flute and two slight encore songs by Ferrari and Georges (disc 15-1007; recorded in 1905). The great contralto, Jeanne Gerville-Réache, is heard in the Habanera from Carmen and the Chanson du Tigre from Massé's Paul et Virginie (disc 15-1008; recorded in 1910 and 1911 respectively). Finally there is disc 15-1009, with two duets. On side A, John McCormack and Mario Sammarco sing the Ah, Mimi from Puccini's La Boheme; the reverse contains McCormack and Lucrezia Bori in the Parigi, O Cara from La Traviata (recorded in 1910 and 1914 respectively).

R. K.

RICHARD CASPER,
15-year-old composer-pianist, selected by the National Federation of Music Clubs to play his own Rhapsody in C Sharp Minor at the biennial conference in Detroit. On May 16 he was heard in recital in Elizabeth, N. J., and on May 23 at the Composers Press studios, New York. He is a pupil of Ethel Glenn Hier. (Star Photo Service.)

CLARENCE ADLER
PIANIST and TEACHER
Studio: 336 Central Park West, N. Y. C. 25
RIverside 9-4922

HAROLD BAUER
Personal Representative: Dorothy H. Jolins
338 East 105th St., New York 29, N. Y

Constantine CALLINICOS
CONDUCTOR — PIANIST — COMPOSER
Suite 701, 119 West 57th St., N. Y. C. 19

LILY DJANEL
LEADING SOPRANO METROPOLITAN OPERA
Personal Representative: Michael de Pace,
1270 Sixth Avenue, New York 20, N. Y.

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

Eastman School of Music
OF THE UNIVERSITY OF ROCHESTER
Rochester, N. Y.

ARNOLD EIDUS
VIOLINIST
Mgmt.: CONSOLIDATED CONCERTS CORP.
RCA Bldg. Radio City New York

CLAUDIA FRANCK
DRAMATIC COACH
Prepares Artists for Stage and Screen
145 West 55th St., N. Y. C. Circle 7-6394

JOHN HAUSSERMANN
AMERICAN COMPOSER
Management: WILLARD MATTHEWS
123 East 53rd St., New York 22, N. Y.

ROLAND HAYES
TENOR
Personal Representative: Demeter Zachareff
25 Huntington Ave., Boston 16, Mass.

RUTH KISCH-ARNDT
CONTRALTO — The Most Outstanding Contemporary Lieder and Oratorio Singer
Suite 701, 119 West 57th St., New York 19, N. Y

FRANK LA FORGE VOICE — ERNESTO BERUMEN PIANO
1100 Park Ave., N. Y. 28 ATwater 9-7470

FRANCES MAGNES
Brilliant Young American Violinist
Management: NATIONAL MUSIC LEAGUE, INC.
130 West 56th St., New York 19, N. Y.

MARTINELLI
METROPOLITAN OPERA
Personal Representative: Michael de Pace.
1270 Sixth Avenue, New York City.

FLORENCE MERCUR
CONCERT PIANIST
Personal Representative: PAUL BURTON
246 Fifth Ave., New York 1, N. Y.

ALFRED MIROVITCH
EMINENT PIANIST
Management: WILLIAM L. STEIN
113 West 57th St., New York 19, N. Y.

MURIEL RAHN
DRAMATIC SOPRANO
Management: DICK CAMPBELL
80 East 121st St., New York 35, N. Y.

ERIC ROWTON
DRAMATIC TENOR
Opera Management J. H. MEYER
119 West 57th St., New York 19, N. Y.

JUDITH SANDER
LYRIC SOPRANO
European Tour Mgt.: ERIC SEMON ASSOCIATES
711 Fifth Ave., New York 22, N. Y. PL. 3-0820

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—25th Street, Des Moines 11, Iowa

DAVID SMITH
PIANIST
Personal Representative: Elsa Kopald
Graves Road, Indian Hill, Cincinnati 27, Ohio

ALEXANDER SVED
World Famous Baritone Concert — Radio
Metropolitan Opera Association
Exclusive Management ANNIE FRIEDBERG
251 West 57th St., New York 19, N. Y.

Gladys Swarthout
MEZZO-SOPRANO METROPOLITAN OPERA
NATIONAL CONCERT and ARTISTS CORP.
711 Fifth Ave., New York

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
745 Fifth Ave., New York 22, N. Y.

BERNARD LA BERGE
119 West 57th St., New York 19, N.Y.

Emanuel List
Basso

Paganini Quartet

Lucie Bigelow Rosen
Thereminist

Wittgenstein
Famous One-Armed Pianist

MARIE FOSTER
(Photo by Murray Korman)

Marie Foster and Paula Crystal Heard at Jacquet Studio

Recent recitals at the studio of H. Maurice-Jacquet presented his artist-pupils Marie Foster and Paula Crystal, sopranos, both assisted at the piano by their teacher. Miss Foster's program included vocal music by Cimara, Sibella, Bachelet, Wagner, R. and J. Strauss, Puccini, Malotte and others, concluding with Ida Firestone's If I Could Tell You. The young soprano, who has an attractive and well-trained voice, has appeared as a singer and dancer in Marinka, and, as dancer, in the Red Mill and at Radio City Music Hall.

Miss Crystal's recital comprised four groups of songs depicting moods by composers from Bach to Foster, in which she displayed musicianship and a clear, voluminous voice. D. B.

Barber in English Launches American Lyric Theatre

WHITE PLAINS, N. Y.—The American Lyric Theatre in Westchester County, a new project for opera in English, gave their first production on May 16 at the County Center, a performance of The Barber of Seville. Prominent names are associated with the company, and the first offering had a smoothness of action and vocal sparkle that reflected great credit on the progenitors. Heading the cast were Felix Knight as Count Almaviva; Winifred Heidt, Rosina; Lawrence Davidson, Bartolo; Ralph Herbert, Figaro; Gean Greenwell, Basilio. Other roles were carried by Mary Kreste, Arthur Newman, Gil Gallagher and Roy Johnston. Paul Breisach conducted, and Leopold Sachse was artistic director. Besides its auditory virtues, the presentation had new and colorful scenery designed by H. A. Condell and effective costumes by Kate Friedheim. The English translation was by George Mead for the lyrics and by Lewis Sydenham for the Beaumarchais spoken dialogue. Rosina's aria in the second act was "set to music by Pietro Cimara," according to the program. A good-sized audience gave every evidence of enjoyment.
M. L. S.

Liturgical Program at Park Avenue Synagogue

At the Park Avenue Synagogue on May 2 Cantor David J. Putterman presented the fifth Annual Sabbath Eve Service of Liturgical Music by contemporary composers. He was assisted by the Synagogue Chorus and a group of the Hebrew Arts Singers directed by Max Helfman. Isidor Geller was at the organ. The program included the first presentation from manuscript of works by Frederic Jacobi, Bernard Rogers, Jacques de Menasce, Max Helfman, Morton Gould, Salomo Rosovsky, Leo Smit, Ernest Bloch, Herbert From, Leo Sowerby, and Lukas Foss. Also represented among compositions written for this evening service were Roy Harris, David Diamond, Cantor Putterman, Ernst Levy, Isadore Freed, Kurt Weill and Isidor Geller. The evening proved that contemporary music is able to make interesting contributions to this kind of liturgical music and impressively to enrich the traditional wealth of synagogal chant. H. W. L.

•

Vittorio Trevisan will conduct master classes in voice in Louisville, Ky., during June.

Up and Down the Guild Keyboard

STANLEY SPRENGER, Philadelphia Chairman of NGPT; pianist, composer, organist, choir director; director of Sprenger Piano Camp on Cape Cod; and an officer of the Matthay Ass'n. (Photo © Bachrach.)

"Should every general program, ensemble and solo (other than special presentations such as all-Bach, etc.), contain at least one American work?"

This question was put to Guild members who are not only active as pianists and teachers, but serve on concert committees and orchestra boards in their communities. Their replies can be taken as indicative of considerable areas of opinion.

"By all means! The classics live by cumulative reputation based on countless hearings. Let us give our own a chance."—Portland, Me. (Priscilla Morneault).

"Yes. It stimulates research for teacher and student. It encourages serious composers to maintain a high standard. Teachers should support American composers,—who else will?"—Portland, Ore. (Ella Connell Jesse).

"To make American music live and grow, at least one worthwhile American composition should be performed by orchestra, choral and chamber groups, and soloists on every general program."—San Antonio, Tex. (Tekla S. Staffel).

"Yes. There is such a wealth of fine American numbers that we will all enjoy hearing repeatedly!"—Detroit, Mich. (Grace Barber).

"Yes; there is just as fine creative talent here today as anywhere in the world and we need to hear it."—New York City (Josephine Fry).

•

The Ohio State Music Teachers Association will hold a special Piano Guild Luncheon at the convention in Cleveland June 17, 18, 19. Franklyn Carnahan is chairman. Goldie Taylor of Cincinnati is president of OMTA. Both are faculty members of the Guild.

Nine of Carl Friedberg's pupils have won the Naumburg Award. This spring William Masselos, also a pupil of Mr. Friedberg, won the $1,600 National Federation of Music Clubs Young Artists' Auditions.

This year the new Piano Excellence Prizes offered by Irl Allison provide new opportunities for those rare pianists who are "of the first water."

Casadesus in Europe

Robert and Gaby Casadesus and their five-year-old daughter Therese sailed on May 15 for Antwerp. He played with orchestra in Brussels on May 28. Mme. Casadesus joins him on June 10 in Paris to give a benefit for the Red Cross. Later he will go to the Music School in the Palace of Fontainebleau; he is director of the conservatory for the second post-war summer. Mr. Casadesus says that 56 American music students, including some 40 pianists chosen out of almost 100 applicants, will sail for Fontainebleau early in June. The pianist will interrupt his Fontainebleau schedule twice, to play at the Zurich Festival on July 8 and at the Edinburgh Festival under Paul Paray on Aug. 28. In the autumn he will tour Switzerland, Holland, England and Sweden, returning to the United States in December. In the spring of 1948 he will go to Russia on the invitation of the government.

Stella Roman Returning

Stella Roman, soprano of the Metropolitan Opera, now on a short tour of Europe, returns in July to sing at the Cincinnati Opera again.

For Perfect Control of Rhythm

The Lifetime FRANZ ELECTRIC METRONOME

Exact—Unvarying—Electrically Controlled

Concert artists—teachers—students—all say the sensational FRANZ Electric Metronome is a great improvement over any other Metronome—no winding—never runs down, no tubes to burn out.

Clear, distinct clicks mark any tempo, from 40 to 208 beats per minute. To change tempo, all you do is adjust the pointer. In a rich, handsome plastic cabinet 5" wide, 4" high, 3½" deep, sealed and dust proof.

Accuracy guaranteed. Built to last a lifetime.

Order from your Music Dealer or mail coupon today

Only $12.50

On 5 year written guarantee. Operates only on 110 volt, 60 cycle A.C.

$13.25—110 volt 50 cycle
$16.00—220 volt 60 cycle
$16.75—220 volt 50 cycle

10 DAY TRIAL

Send No Money

Franz Mfg. Co., Inc., Dept. MC-6/47
53 Wallace St., New Haven 11, Conn.

Send the FRANZ ELECTRIC METRONOME—and I'll pay $12.50 on delivery, plus shipping charge. If, after 10 days' trial, I am not completely satisfied, I may return it for refund.

Name.....
(Please Print Plainly)

Address.....

City.....Zone.....State.....

If you enclose check or money order for $12.50, we pay shipping charges, same 10 day return privilege applies.

ALBERT MORINI
119 West 57th St., New York 19
Includes under his management

TITO SCHIPA
Tenor

Shura Cherkassky
Pianist

The Yaysnoff Sisters
Russian Duo Piano Team

THOMAS
HAYWARD
TENOR
Metropolitan Opera Association
CONCERT — RADIO
N. B. C. Artist Victor Records
Personal Representative: Gale, Inc.
48 W. 48 St. N. Y. C.

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
THE WILLIAM PIERCE HERMAN SCHOOL OF SINGING
19 East 94th Street, New York 28, N. Y. ATwater 9-6735

GINO S. MONACO
OPERA — CONCERT — RADIO
COACH
Now celebrating his 25th anniversary
at
410 So. Michigan Avenue
Phone: Harrison 4989 Chicago, Ill.

NATIONAL GUILD of PIANO TEACHERS

June Announcement

Yearbook is out—red and gold cover, 367 pages, 236 Guild Audition Centers from Coast to Coast.

A Composition Syllabus (outlining qualifications for certificate in composition) is in the making. The committee charged with the responsibility has functioned all spring and the final draft will be announced in summer or fall. Winifred Buck is the chairman, aided by Bernice Frost, Elizabeth Gest, Mark Nevin and Grace White. The musicianship training from lessons in composition is incalculable.

Wait before giving final ratings until you receive your card from headquarters: "How to Calculate Scores and Ratings."

Only students who pass the severe Diploma tests with Superior rating will be considered for the **Piano Excellence Prizes** being offered by the President,

Irl Allison, Box 1113, Austin, Texas

METROPOLITAN
MUSICAL BUREAU, Inc.
F. C. COPPICUS F. C. SCHANG
Division
Columbia Concerts Inc.
113 W. 57th St., New York

LILY PONS

JUSSI BJOERLING

LICIA ALBANESE

SLAVENSKA
and her BALLET VARIANTE

PAUL ROBESON

Paul DRAPER & Larry ADLER

JENNIE TOUREL

RICHARD TAUBER
Trans-continental Tour

MARYLA JONAS
(Steinway)

Albert Spalding

Rosario & Antonio
and SPANISH DANCE ENSEMBLE

GEN. PLATOFF
DON COSSACK CHORUS
NICOLAS KOSTRUKOFF, Conductor

Dorothy Kirsten

Rudolf Firkusny
Steinway Piano

Trapp Family Singers
Dr. F. Wasner, Conductor

Vronsky & Babin
Steinway Pianos

CARROLL GLENN

NAN MERRIMAN

Tossy Spivakovsky

Clara Rockmore

SUSAN REED

DE PAUR'S
INFANTRY CHORUS
Leonard de Paur, Conductor

Juilliard School of Music Revises Teaching of Theory

A drastic revision of the curriculum of the Juilliard School of Music has been announced by William Schuman, president of the School, for the academic year 1947-8. Major changes will be made in teaching of the theory of music. "Conventional methods," he said, "have failed to give students a true and practical knowledge of the language of music."

Under the new curriculum, the present theory department will be discontinued, and will be replaced by a department of Literature and Materials of Music. Instruction will no longer be given through such isolated courses as harmony, ear-training, dictation and sight-singing consisting largely of abstract techniques and graded exercises, "the mere completion of which have come to be accepted as a substitute for an understanding of music itself."

Instead, all students at the School will study the Literature and Materials of Music—practical courses designed to give the student an opportunity to explore at first hand the styles and techniques of the great composers of all periods. The text of these courses, Mr. Schuman said, will be music itself, and instruction will be given on a flexible basis to fill the needs of the individual student.

Under the new curriculum, "knowledge of the techniques of music will be closely inter-related with the practice and performance of music itself. Students will sing in graded choral groups, which will provide sight-singing experience, and at the same time furnish an extensive knowledge of the choral literature. In more advanced Literature and Materials of Music courses, students will examine the technical aspects of music in terms of their own fields, making a special study of the repertoire written for their instrument."

New Faculty Members Named

In order to aid in carrying out this new plan, several well-known teachers and composers have been invited to join the Juilliard faculty next year. They are: Frederic Hart, theorist and teacher, who is on leave of absence from Sarah Lawrence College; Vincent Persichetti, composer and member of the faculty of the Philadelphia Conservatory; Roger Goeb, composer, instrumentalist and member of the faculty of Bard College; Robert Ward, composer, conductor, and at present a faculty member of Columbia University; Peter Menin, young American composer, winner of the Gershwin Memorial Contest and at present teacher at the Eastman School of Music; Julius Hereford, pedagogue and music historian; and Richard Franko Goldman, young American conductor and composer.

Mr. Schuman also announced that Elaine Brown, on leave of absence from Temple University where she has served as choral director, will come to Juilliard as Associate Director of Choral Music. Mrs. Brown, besides conducting performing choruses, will direct and supervise the formation of graded courses which, under the new curriculum, will replace present classes in sight-singing exercises.

Additional emphasis will also be placed on the preparation and performance of chamber music next year, in keeping with this new plan. Hanz Letz, a member of the violin and ensemble faculties of the Juilliard Graduate School for many years, has been named chairman of this department.

Also in line with the new policy of placing greater emphasis on the concept of music as a craft, as well as an art, an Opera Theatre Unit has been formed for advanced students specializing in opera. The purpose of this unit will be "to bring performance into closer contact with the opera curriculum, so that each opera production will emerge directly from the classroom and workshop, rather than remain as an unrelated event." Frederic Cohen, associate director of opera at the Berkshire Music Center, and formerly director of the Essen Opera and of the Jooss Ballet, will serve as Director of this new Unit. Frederick Waldman, at present a member of the faculty of the Mannes School, will join the Unit as Associate Director.

Thor Johnson, orchestra conductor of the School, will leave the faculty in order to assume the musical direction of the Cincinnati Orchestra next season, and the training of all Juilliard orchestras will be placed under the supervision of Edgar Schenkman. Mr. Schenkman will also continue to serve as conductor of the Opera Department. One or more guest conductors, to be announced later, will also appear with the Juilliard Orchestra during the season.

Academic Year Lengthened

"In order to put these plans into operation with a minimum of difficulty, and to ease the burden on both students and faculty members, the academic year will be lengthened from thirty to thirty-five weeks," Mr. Schuman said. "At different periods of the year students will thus be able to concentrate on specific phases of their education, and the final fifteen weeks will be kept largely clear for the completion of the major study, for orchestra rehearsals and concerts, opera and choral performances and intensive preparation in chamber music and other group activities."

He also announced the creation of a department of Acoustical Engineering and the appointment of Harry Robin, an instructor at the RCA Institutes, to serve as its director. This department, which will have at its disposal a sound recording studio and complete recording equipment, will record all Juilliard concerts for the Juilliard Library, and will make recordings of individual student performances and composition for educational purposes.

"In general," Mr. Schuman concluded, "though many of these curricular changes represent more or less radical departures from current educational procedures, they are all based on one principal which remains constant—to bring music education closer to music itself. If this objective can be achieved, it is my belief that a great service to the art as a whole will have been rendered."

CARTER FARRISS,
tenor, who made his concert debut recently in Carnegie Chamber Music Hall, is currently appearing with five radio quartets on ten programs weekly for the Philip Morris, Borden, Hires, Camel and Paul Whiteman hours. Mr. Farriss will give summer concerts in North Carolina, his native state. (Bruno of Hollywood Photo.)

MILLIKIN SCHOOL OF MUSIC
of
THE JAMES MILLIKIN UNIVERSITY
Decatur, Illinois
W. St. Clare Minturn, *Director*
Walter Emch, *Chairman Graduate Division*
SUMMER SESSION—JUNE 16 - AUG. 15, 1947
FALL SESSION—SEPT. 11-16, 1947 - JUNE 7, 1948
Member of the National Association of Schools of Music
COURSES IN ALL BRANCHES OF MUSIC LEADING TO THE DEGREES OF BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC AND MASTER OF MUSIC EDUCATION.
Catalog sent free upon request.

COSMOPOLITAN
SCHOOL OF MUSIC
CLARENCE EIDAM, President
EDWIN L. STEPHEN, Vice-Pres.-Manager
Eminent faculty of 60 teachers. Normal Training. Saturday classes for children. Students' Orchestra, Lectures, Diplomas, Degrees and Teachers' Certificates.
STUDENTS MAY ENTER AT ANY TIME.
For Particulars address Mgr. Edwin L. Stephen, Cosmopolitan School, Box M.C., 16th Floor, Kimball Hall Bldg., Chicago. Phone Har. 4868

MEMBER OF
1903 NATIONAL HOME STUDY COUNCIL 1947
The World's Largest Home Study Conservatory of Music
Highest Standards of Music Instruction
University Extension Conservatory
Dept. A-584, 765 Oakwood Blvd., Chicago 15, Ill.
Write today for catalog. Illustrated lessons will be sent from any course that interests you. Check course.
☐ Piano, Teacher's Normal Course ☐ Harmony
☐ Piano, Student's Course ☐ Voice
☐ Public School Mus.—Beginner's ☐ Clarinet
☐ Public School Mus.—Advanced ☐ Violin
☐ Advanced Composition ☐ Guitar
☐ Ear Training and Sight Singing ☐ Mandolin
☐ Choral Conducting ☐ Cornet—Trumpet
☐ Dance Band Arranging ☐ Advanced Cornet
☐ History of Music ☐ Saxophone
Name .....
Street No. .....
City ..... State.....
Have you studied Harmony?.....
Would you like to earn the Degree of Bachelor of Music? .....Age.....

ERNICE LAWRENCE
AMERICAN TENOR
For information address:
Suite 701, 119 West 57th St., New York 19, N.Y

EVELYN READE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

GERTRUDE LINDHORST
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

BEATRICE DENSON
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PAULA CRYSTAL
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

HERMAN KAPLAN
TEACHER and VIOLINIST
Former Head, Violin Master Classes, Kleindworth-Scharwenka Cons'o'y, Berlin.
Teacher of Famous Violinists
515 East 89th St., N. Y. C. 28 AT. 9-7109

JOHN GURNEY
BASS BARITONE
METROPOLITAN OPERA ASSOCIATION
Suite 701, 119 West 57th St., New York 19, N. Y.

THE MASCAGNI OPERA GUILD
gives conductors, singers, musicians and dancers an opportunity to obtain complete Grand Opera experience. Information and auditions
250 W. 91st St., N. Y. C. 24 TR. 4-9646

TOSKA TOLCES
CONCERT PIANIST—LECTURER
Musical Therapy Course, Hunter College
525 West End Ave., N.Y.C. 24 TR. 7-0514

MARGERY HYDE
SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

PATRICIA ZAY
LYRIC-COLORATURA SOPRANO
853 Seventh Ave., N. Y. 19, N. Y. CI. 7-1668

MARIE FOSTER
LYRIC SOPRANO
Suite 701, 119 W. 57 St., New York 19, N. Y.

ETHEL SMALLWOOD
SOPRANO
CONCERT — RADIO
Suite 701, 119 West 57th St., New York 19, N. Y.

ANNE ROSELLE
Prima Donna Soprano of 2 Contin'ts
LaScala; Paris Grand & Comique; Covent Garden; Dresden. F'ly Met. Opera. Vocal Lessons for Beg. and Adv. Students. Concert and Radio Technique. 42 Riverside Drive, N. Y. Auditions by app't, call: TR 7-7152.

PUBLICITY & PROMOTION BUREAU
PRESS REPRESENTATIVES
119 West 57th Street, New York 19, N. Y.

CARLTON GAULD
BASS BARITONE

LILLY WINDSOR
LYRIC SOPRANO

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
54 Bay 20th St., Brooklyn 14, N. Y. ES. 2-0525

JANE SNOW
DRAMATIC SOPRANO
TEACHER OF VOICE
Member of Fine Arts Faculty
University of New Mexico—Albuquerque

A Program For UNESCO

(Continued from page 8)

be available for a small fee or even free."

"Copyright Legislation Should Be Uniform"

Oscar Lorenzo Fernandez, composer, and director of the Brazilian Conservatory of Music, says:

"I should first like to know exactly what the duties and real possibilities of UNESCO are. Are the steps it determines upon to be respected and fulfilled by all the countries which are members of the organization? I am not very sure of this, especially upon realizing that, for example, the United States does not recognize the copyrights of works entered in other countries if they are not also registered in the U.S. Because Brazil is a member of the Berne Copyright Convention, works copyrighted in the U.S. cannot be issued in Brazil, but the reverse is unfortunately not true. I would like to suggest that UNESCO arrange for more adequate and modern legislation to protect the rights of the artists in all countries.

"In regard to the creative freedom of the artist, I think it is undoubtedly his right, although I doubt if it would be entirely accepted by some nations. . . . There is, however, another kind of freedom: the one taken by certain people who profit in arranging the masterworks of music into swing and foxtrot rhythms, sometimes changing them into horrible nonsense! It is of great importance that this should be discussed by UNESCO."

"Don't Hamper Artistic Freedom!"

Dr. Lourenço Filho, general director of the National Department of Education of Brazil, member of the National Council of Education, and professor of the University of Brazil, issues a warning:

"Since UNESCO is a world-wide organization, its resolutions need to be adapted to every country. The matter of protecting creative artists and musicians would vary from one country to another, according to their cultural milieu. Sometimes what would be good for the United States would not be the same for other countries.

"I believe that as a matter of fact, however, some technical measures could be settled in general. First, those concerning the study of the living conditions of musicians and creative artists, their cultural backgrounds and the development of their careers. These details would help toward a better knowledge of the problem and consequently to its solution."

"Grant Creative Awards"

Dr. Levi Carneiro, president of the Instituto Brasileiro de Educaçao, Ciencia e Cultura, urges awards somewhat in the pattern of those established by his organization. He says:

"Soon after the creation of the Brazilian organization affiliated with UNESCO —Instituto Brasileiro de Educaçao, Ciencia e Cultura — the Institute conferred upon Brazilian writers and composers four prizes of about $27,000 each for works of art, literature, science and education. The prize for art—as decided by the judging committee—was awarded to Heitor Villa-Lobos. At the same time the Board of Directors approved a suggestion of Maestro Villa-Lobos for the organization of a selected repertoire of symphonic pieces of Brazilian composers for performance abroad.

"By these means UNESCO can—through its central and affiliated organisms—promote and diffuse musical culture and education, with the deep influence these have in the elevation of the human mind, and thereby, in the consolidation of international peace."

[A number of replies to the Musical Courier's UNESCO inquiry were received from Europe too late for inclusion and will be published in a subsequent issue.]

AUTOGRAPHS TO ORDER!
Leona Flood writes one for a "fan," while others wait, in Lansford, Pa., where the violinist gave a concert before 1,500 students to dedicate the War Memorial at Lansford High School. She also played in Johnstown, Pa., May 23, and will be heard in Symphony Hall, Boston, Mass., on June 8. Miss Flood fulfilled more than 150 engagements during the 1946-47 season. (Photo by Bell Bolles.)

Allentown Girls Glee Club Wins Rating

An award of superior rating was bestowed on the Girls Glee Club, members of the Allentown Junior Musical Club, at the recent State Junior Competitive Festival under the auspices of the National Federation of Music Clubs. The club was trained by Ernestine Hohl Williams, of Allentown. In a district competition (Liberty Bell district, which includes Philadelphia) 27 voice entrants were heard; of the seven given superior ratings, five of whom were from Mrs. Williams' studio. Seven of her pupils won "excellent" ratings.

Hettie Mack Heard

Hettie Mack, soprano, artist-pupil of Anita Rio, gave a recital on May 15 in Carnegie Chamber Music Hall. She sang arias by Verdi and Puccini, songs of Italian, German and English composers, and Negro spirituals. The accompanist was Leonore Bumpass.

MANHATTAN SCHOOL OF MUSIC
Janet D. Schenck, Director
COURSES LEADING TO
Bachelor of Music and Master of Music Degrees
Diploma and Post-Graduate Diploma
A DISTINGUISHED FACULTY INCLUDES
HAROLD BAUER, piano DIRAN ALEXANIAN, 'cello HUGH ROSS, chorus
HUGO KORTSCHAK, violin FRIEDRICH SCHORR, voice HOWARD MURPHY, theory
VITTORIO GIANNINI, composition
CATALOG ON REQUEST
238 EAST 105th STREET, NEW YORK, 29, N. Y.

CARL NICHOLAS
TENOR
Opera — Light Opera — Radio
Per. Rep. Ted White, 413 W. 56 St., N. Y. CO 5-0414

MARIENKA MICHNA
PIANIST
Suite 701, 119 West 57th St., N. Y. 19, N. Y.

VASSO ARGYRIS
DRAMATIC TENOR
NEW YORK CITY OPERA
Mgt.: Global Artists Inc., 250 W. 57th St., N. Y. 19, N. Y.

FAYE ELIZABETH SMITH
MEZZO-SOPRANO
Concert — Radio — Musical Plays
Mgmt.: NCAC, 711 Fifth Ave., N. Y. 22, N. Y.

PAUL FRANKE
TENOR
Suite 701, 119 W. 57 St., New York 19, N. Y.

KOZAKEVICH
BARITONE
Management: AMF Artists Service, Inc.
139 East 47th St., New York 17, N. Y.

TAGGART CASEY
BARITONE
Available for Opera — Concert — Radio
14 West 71 St., N. Y. 23, N. Y. SU. 7-8869

RUTH BELMAN
SOPRANO
Suite 701—119 W. 57 St., N. Y. 19, N. Y.

EMMA FOOS
CONTRALTO
Concert — Opera — Radio
Mgmt. Annie Friedberg, 251 W. 57 St., N. Y. 19

MAYBELLE Van RENSSELEAR
CONTRALTO
CONCERT — ORATORIO — RADIO
Suite 701, 119 West 57 Street, N. Y. 19, N. Y.

ELINOR JANSSEN
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

TERRY MURRAY
PIANIST — TEACHER
Complete Courses of Instruction.
Unusual Programs for Salon Musicales.
146 E. 46th St., N. Y. C. PL. 5-9247

MARY MAIUZZO
DRAMATIC SOPRANO
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

NOW — AS NEVER BEFORE
The violin responds to every requirement of the artist.
VIRZI Acoustheory Violin Maker
1391 6th Ave., N. Y. 19
CO. 5-4078—Near 57 St.
NEW LIFE TO VIOLINS REPAIRED

THE THUMB POSITIONER
an amazing new aid for beginners on the **violin, viola, cello** and **bass.** Establishes correct playing position immediately. Saves months of trial and error practice.
Price $1.50 (Bass $1.75)
MUSIC EDUCATION DEVICES
475 Fifth Avenue, N. Y. 19
(Folder on Request)

SINGERS DANCERS INSTRUMENTALISTS
Experienced or Inexperienced
THERE ARE OPENINGS IN RADIO, DANCE, VOICE AND MUSIC FIELDS.
Telephone for FREE consultation.
EMPIRE STATE THEATRICAL ENTERPRISES
VA. 6-0890

NEW PUBLICATIONS

Eric von der Goltz and Clifford L. Carter, both of Carl Fischer, Inc., have been elected to the post of Vice President, according to the firm's President, Frank H. Connor. Mr. von der Goltz began his career with the organization in 1914 as secretary to the late President, Walter S. Fischer, and has served in various capacities without interruption, except for a year when he was in the AEF during World War I. In 1943 he was elected Assistant Vice-President in charge of legal and copyright matters, and retained the supervision of the royalty department. In addition, Mr. von der Goltz directs the promotion of Carl Fischer's music among radio and concert artists.

Clifford Carter has been associated with music publishing houses since 1909, joining Carl Fischer's in 1937. While managing the 57th Street Store, he was promoted to Retail Trade Manager and then to Assistant Sales Manager to the Cooper Square Offices.

•

Paul Desmarais, composer, a war veteran now majoring in music at Harvard University, has been named the winner of the Lili Boulanger Memorial Fund Award for 1947. The award, founded in 1939, is made to help a young composer finance a year's work and study. At the same time it was announced that the 1946 award was divided between Mich Spisak and Antoni Szalowski, two Polish composers now living in Paris, who also shared the 1944 award.

The annual Ernest Bloch Award, established three years ago by the United Temple Chorus of Long Island, closes on Nov. 1, 1947. The best new work for women's chorus based on a text taken from or related to the Old Testament will receive a prize of $150 and publication by Carl Fischer, Inc., on the usual royalty basis. Composers residing in North or South America are eligible and works must be submitted under a pseudonym. Isadore Freed, Hugh Ross, Otto Luening, Gustave Reese and Lazare Saminsky are the judges. Detailed information may be had from the United Temple Chorus, Box 726, Hewlett, N. Y.

•

Howard R. Cable's Jingles All the Way, a symphonic fantasy based on the commercial radio jingles (Dentyne Chewing Gum, Adam Hat, Colgate, etc.), had its first New York performance on May 14 at the Carnegie Pops, under the direction of Bert Shefter. On the previous evening it had been broadcast over ABC on the Fiedler Boston Pops program. The work is published by Mills Music, Inc. . . . The world premiere of Burrill Phillips' Tom Paine Overture was given on May 17 at the Columbia University Music Festival, in McMillin Theater, being broadcast over NBC network with Alfred Wallenstein and the NBC Symphony. The Overture is a Hargail publication . . . Leroy Robertson's Rhapsody for Piano and Orchestra recently received its first radio performance on the CBS Invitation to Music Program. Andor Foldes, to whom the piece was dedicated, was the soloist and Leon Barzin conducted. It is available for rental through Carl Fischer, Inc.

Score

SYMPHONIC ELEGY, by Ernst Krenek. Elkan-Vogel Co., Philadelphia. $1.25.

Krenek has scored his Elegy for the conventional string orchestra—first violins, second violins, violas, cellos and basses. He composed it in 1946. The harmonic medium here is a highly acerbic one, with strong dissonances and frequent tonal clashes. The mood throughout is solemn, though several fast sections break up the slower ones. Orchestral parts are available on rental.

For Flute and Oboe

DUO FOR FLUTE AND OBOE, by Albertino Ginastera. Music Press, Inc., N. Y. $1.25.

The work is in three movements—Sonata, Pastorale, and Fuga. Extremely well written and constructed, it moves along with a rapid flow of ideas. On the surface it is objective music, rather modern in its melody, but there is a hint of the South American idiom which gives a piquant touch. Furthermore, the two instruments blend so well that one is primarily conscious of color effects rather than the formal layout.

← ERIC VON DER GOLTZ

→ CLIFFORD L. CARTER

For English Horn or B Flat Clarinet and Piano

QUIETUDE, by Luther Trowbridge. Composers Press, Inc., N. Y. $1.05.

As in the title, so goes the music, which is an introspective, simple piece, aided by an impressionistic accompaniment. The solo part generally carries the melody in long phrases. Performance time is three minutes and ten seconds.

For Piano Solo

CON TEMPO ALBUM (piano composition by modern composers), compiled an edited by Erno Balogh. Edward F Marks Music Corp., N. Y. $1.50.

These representative examples of mod ern piano compositions have, accordin to the title page, been compiled an edited by Erno Balogh. The choice ha been wisely made, since some of th music, which is not too familiar, de serves a wider audience. As for th editing, however, it would have bee helpful if Mr. Balogh provided finger ings. The twelve pieces in the albur are: Albeniz's Malaguena, Bartok's Sec ond Elegy, Cowell's Square Dance Tun Debussy's Danse, Granados' Lament (from Goyescas, No. 4), Lopatnikoff' Toccata, Mignone's Criancas Brincand Ravel's Noctuelles, Shostakovich's Pre lude, Op. 34, No. 24, Szymanowski's Pre lude, Op. 1, No. 5, Turina's Sous Le Orangers and Villa-Lobos' Mulatinha.

SONNET, by Isidor Achron. Carl Fisch er, Inc., N. Y. 60c.

Written in a richly chromatic medium this piece is a good example of solic post-romantic writing, with the empha sis on melody. Not very difficult, ther are two-against-three rhythms, Chopir esque left-hand figurations, and muc chordal work in the right hand.

For Voice and Piano

LOVE MAGIC, by Gustav Klemm. Olive Ditson Co., Philadelphia. 50c.

Set to lyrics by Colinette Cameron this is a conventional song for hig voice, salon-like in nature. Its harmonie are based on rich combinations such a augmented ninths, and it has a fran melodic line. Predominantly it is in C flat except for an excursion into th key of B flat.

THEY LED MY LORD AWAY; FOUR AN TWENTY ELDERS, arranged by James E Dorsey. G. Schirmer, Inc., N. Y. 50 each.

They Led My Lord Away is in C minor

NEW PIANO MUSIC

American Piano Music edited by

JOHN KIRKPATRICK

CHANLER Toccata ..... .75
FARWELL Navajo War Dance No. 2 ..... .75
FINNEY Sonata No. 4 .. 1.50
GOTTSCHALK Souvenir de Porto Rico . 1.00

Also just published, piano music by
ARNELL, BATE, BOWLES, DIAMOND, KRENEK, and VILLA-LOBOS

MUSIC PRESS, INC., 130 West 56th Street, New York 19, N. Y.

Piano Books for the Student

HAND EQUALIZATION STUDIES

by Czerny-Kosakoff ..... Price $1.00

TECHNIC

by Hans Barth ..... Price $1.00

J. FISCHER & BRO., 119 West 40th Street, New York 18, N. Y.

THEODORE PRESSER CO.

THREE MOODS AND A THEME

FOR PIANO

By

GUSTAV KLEMM

A number in the lighter vein by a well-known American musician. An engaging pianistic delight, in which saucy themes and pungent tone colorings give flavor and added zest.

Catalog No. 26999 Price, 50 cents

THEODORE PRESSER CO. 1712 Chestnut St., Philadelphia 1, Pa.

KREISLER'S

CADENZAS for unaccompanied violin are now published to the **MOZART** violin Concertos as follows:

3 for **CONCERTO** # 3, G major ..... .80
3 for **CONCERTO** # 4, D major ..... .80
2 for **CONCERTO** # 5, A major and 1 for **CONCERTO** # 6, Eb major 1.00

★ ★ ★ ★ ★ ★

SCHERZO (from his String Quartet, A minor) for violin and piano 1.25
RETROSPECTION (from his String Quartet, A minor) for violin and piano 1.25

67 W. 44 St. **CHARLES FOLEY** New York 18, N. Y.

No mail orders, please. We do not sell music at retail.

MIKLOS ROZSA

Kaleidoscope

A New Collection of Easy Piano Pieces .... Each 40 cents

MARCH • MUSETTE • ZINGARA
BERCEUSE • CHINESE CARILLON • BURLESQUE

FOR THE FINEST IN MUSIC ASK FOR OUR CATALOGS

ASSOCIATED MUSIC PUBLISHERS, INC.

25 WEST 45th STREET • NEW YORK

Commissioned by the Juilliard School of Music for young piano students

une journée

(ONE DAY)

by DARIUS MILHAUD

75c

First concert performance by Andor Foldes at Carnegie Hall recital, October 1st, 1946

Mercury Music Corporation, 47 West 63rd St., New York 23, N. Y.

it is called a Passion Spiritual, since it deals with the Crucifixion. Four and Twenty Elders, in F minor, is marked by strong rhythmic accents. Both of the spirituals have simple piano accompaniments, and the vocal parts should pose no problems, except that Four and Twenty Elders would require a more robust voice than its companion.

CHORAL MUSIC RECEIVED

SATB

THE MASTER BUILDER, by Alfred Whitehead. Lyrics by Isabella V. Crawford (1851-1887). Based on a Norwegian Folksong, "Aa Kjende du Kjell," it is to be sung *a cappella* and has a piano accompaniment for rehearsal use. THE BALLAD OF MINNIE THE MOUSE, freely arranged by Harvey Gaul. This is a Pennsylvania folk song for mixed voices with soprano, tenor and baritone solos to be performed with a piano accompaniment. Oliver Ditson Co., Philadelphia. 15c and 18c, respectively.

THE BLUE DANUBE, by Strauss-Enders. The text and arrangement, by the late Harvey Enders, for mixed voices is to be sung to the accompaniment of the two-piano adaptation by Abram Chasins. Also published for TTBB. J. Fischer & Bro., N. Y. 20c.

TORTILLAS, choral setting and English text by Harry A. Alshin. A Chilean folksong with piano accompaniment. M. Witmark & Sons, N. Y. 18c.

SSA

HYMN TO THE NIGHT, by Richard Donovan. Set to words by Henry Wadsworth Longfellow, it is for an unaccompanied chorus of women's voices. Performing time is 3 min. 35 sec. TREES IN THE RAIN, by Charles Wakefield Cadman with text by Betty Davis. This has a sprightly piano accompaniment and its performance time is 2 min. J. Fischer & Bro., N. Y. 16c each.

AUTUMN RAIN, by Sam Jepperson. Words by Marguerite and Tom Jepperson. An elaborate Indian Rain Song for 3-part women's voices with a pleasant piano accompaniment. M. Witmark & Sons, N. Y. 16c.

EVER NEAR, arranged by Edwin Arthur Kraft. This is a setting of Op. 5, No. 2, by Franz Schubert. DINNA ASK ME, by Paul Koepke, set to lyrics by John Dunlop. WOODLAND AT DUSK, by Franz Bornschein, with a verse by Harry Elmore Hurd. SONG OF THE MARCHING MEN, by Henry Hadley. Arranged for chorus of women's voices, alto solo ad lib., by H. D. Le Baron. The verse is by Louise Ayres Garnett and there are orchestra parts available. All are arranged with piano accompaniment. Oliver Ditson Co., Philadelphia. 15c, 15c 15c & 18c, respectively.

AWEEUH, by Thurlow Lieurance. An Indian Slumber Song for women's voices and soprano solo. Theodore Presser Co., Philadelphia. 15c.

SA or TB

THE MOUNTIES, by Rudolf Friml and Herbert Stothart. Arranged by Douglas MacLean. The lyrics are by Otto Harbach and Oscar Hammerstein II, and there is an accompaniment available for band or orchestra. Harms, Inc., N. Y. 15c.

TTBB

THE ARISTOCRAT, by Harry R. Spier, set to words by G. K. Chesterton. Dedicated to the Mendelssohn Club of Albany and its conductor, Reinald Werrenrath; the performance time of this piece is 2 min., 40 sec. J. Fischer & Bro., N. Y. 18c.

GOING HOME TRAIN, by Harold Rome. This piece, from the show Call Me Mister, has been arranged by Joseph Wood. IDA RED, arranged by Kenneth Winstead. An American folk-song for four part male voices and tenor solo to be sung *a cappella*. M. Witmark & Sons, N. Y. 18c & 16c respectively.

DON'T COUNT YOUR CHICKENS, arranged by Elin K. Jorgensen. Another American folk-song to be sung *a cappella*. Theodore Presser Co., Philadelphia. 18c.

THE BLUE ROOM, by Richard Rodgers with words by Lorenz Hart. This song, from "The Girl Friend," has a Douglas McLean arrangement with piano or band accompaniment. Harms, Inc., N. Y. 16c.

Combined Choral Groups

THE LOST CHORD, by Sir Arthur Sullivan with choral setting by Arthur F. A. Witte. For Grade, Junior and Senior High Schools. M. Witmark & Sons, N. Y. 15c.

NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Voice

YOU, by Robert Schumann, 50c. This is an adaptation by the skilful Bainbridge Crist of Schumann's Romance, Op. 28, No. 2, and will immediately endear itself to all singers in search of a good Englishization of the lovely song. Vocally, it is most grateful. REMEMBER ME, by Blanche Ebert Seaver, 50c. A tender, emotionally rich setting of the poem by Christina Georgina Rossetti that captures much of the eloquence of the original. Within a narrow range and by means of shifting modulations, the composer has woven a tapestry of tone that is quite appealing.

STRAWS IN THE WIND, by Victor Herbert. This not too inspired fox-trot has been centered about a melody from Herbert's orchestral prelude, Karma, the adaptation being the work of Abel Baer. Stanley Adams supplied the words. We doubt if the collaboration adds anything to the fortunately well-established reputation of the great Irish-American composer. Carl Fischer, Inc., N. Y.

OLD HICKORY, by Charles F. Bryan, 50c. This two-page marching song deals with Andrew Jackson, our one-time peppery President. The late David Stevens provided the words. C. C. Birchard and Co., Boston, Mass.

SING A SONG OF FRIENDSHIP, by Irving Caesar, $1.95. This 64-page volume, bound in boards, has a foreword by Fannie Hurst, the novelist, plus, in a separate insertion, warm endorsements from such celebrities as Mrs. Roosevelt, Edward R. Stettinius, Jr., Herbert Bayard Swope, Gov. Ellis Arnall and others. The musical arrangements are by Leo Russotto and the illustrations are by Albert Barbelle. In his songs, Mr. Caesar treats of various world problems, peace, racial tolerance, election day, taxes and a host of other similar matters in terms, it is hoped, that a child will understand. It would be nice to think that the average youngster is interested either in the matters discussed or the method of approach, but we hae our doots. Irving Caesar, N. Y.

TO LIVE AND DREAM, by Vera Eakin, 50c. An impassioned ballad that works up to an impressive climax on top G and will please singers looking for a "big" finish. The music, to a fine lyric by Alan Seegar, is rather uneven in quality and suffers from an occasional overworked *cliché*. WEE HUGHIE, by Albert Hay Malotte, 50c. An exquisite little song that displays all the vocal and harmonic artistry expected of this well-known composer. The modal quality of the simple accompaniment points up the poignancy of Elizabeth Shane's words that tell of the sadness that overcomes both Hughie and his mother when the four-year-old youngster leaves for his first day at school. From middle C to top F. G. Schirmer, Inc., New York.

For E Flat Saxophone

SERENADE and VALSE CLINTINE, by Jimmy Wilber, each 75c. The Serenade is a jolly jumble of dislocated rhythms and proves a far cry from the customary venture into sentimentality. A highly effective showpiece. The waltz is equally flashy and, for the record, isn't entirely in 3-4 rhythm! Both pieces constitute good solos for saxophone. Mills Music Co., N. Y.

For Instrumental Ensemble

FIVE LITTLE DUETS, by Franz Schubert, 50c each. Richard Franko Goldman has prepared these very short items in three forms: Version A, for Two Horns (original); Version B, for Two Cornets, Clarinet or Baritone; Version C, for Two Flutes, Oboes or Saxophones. This marks the first American appearance of these two-part fragments which are supposed to have been written about 1815. A folk flavor permeates the little pieces and gives them a certain charm. Mercury Music Corp., N. Y.

For Piano Solo

ROAD TO PIANO ARTISTRY, compiled, graded and edited by Silvio Scionti, 50c. Volume V in this excellent set prepared under the supervision of the Texas State Department of Education. The editing is clear and comprehensive and the contents, including compositions by Bach, Beethoven, Heller, Clementi and others, make the volume a worthwhile one. Carl Fischer, Inc., N. Y.

IN MEADOW AND FOREST — Crocodile, Hootie the Owl, Peter Rabbit and Daddy Longlegs, by Luther Trowbridge, each 30c. Of this foursome, we like best the third which, taken brightly, will prove an attractive recital item. Like the others in the set, it runs two pages and consists mainly of single notes for both hands. Each piece contains a black-and-white drawing and a bit of descriptive doggerel. The Composers Press, N. Y.

For Two Pianos

MINUET FROM SERENADE IN G (Eine Kleine Nachtmusik) and MINUET FROM HAFFNER SYMPHONY, by Mozart, 60c. each. Eric Steiner is responsible for these easy arrangements of two favorite Mozart excerpts. The first is almost all single notes in both hands, while the second introduces a few simple chords. Excellent for young students and attractively issued. Elkan-Vogel Co., Inc., Philadelphia, Pa.

"...one of the most important steps in Music Publishing..."

The Complete Works of

JOHANN SEBASTIAN BACH

(Bach-Gesellschaft edition—47 volumes)

will be published in exact facsimile upon receipt of at least 200 subscriptions

15,640 pages — Bound in buckram

Number of subscriptions	Price per set
200	$400
300	325
400	290
500	270

PLACE YOUR SUBSCRIPTION NOW

Add your support to this important

MUSIC REPUBLICATION PROGRAM

For further information write to

J. W. EDWARDS

Ann Arbor, Michigan

Publishers, also, of the Revised Third Edition of the

KÖCHEL-EINSTEIN VERZEICHNIS

with addenda and corrigenda as of 1947 by Alfred Einstein. XLIX, 984 pages.....$10.00

NOW AVAILABLE

JEAN WATSON

CONTRALTO

Is Singing This Season

When You Go

by

DAVID W. GUION

Lyric by Jessie B. Rittenhouse

For Low Voice

.50

Published by

CARL FISCHER, INC

119 W. 57 St., N. Y. 19

Cooper Square, N. Y. 3

Boston · Chicago · Dallas · Los Angeles

Singers! **Two Important Books from Mills Music**

ELEMENTS of VOCAL TECHNIQUE and DAILY STUDIES

for All Voices

by MARTHA STRAUSS

Edited by David Gornston

188 daily exercises transposed in various keys, in 24 groups, bringing essential studies to all singers with especial emphasis placed on breathing, intonation and speed.

Price $1.00

SPIRITUALS

for Voice and Piano

by R. NATHANIEL DETT

Six lovely spirituals with accompaniments characterized by rich harmonic idioms, many of them arranged at the request of Miss Dorothy Maynor. *First time in collection form.* Includes *What Kind of Shoes You Going to Wear, In That Morning, I'm A-trav'ling to the Grave, Go On, Brother,* and others.

Price 75c

Send for listing of "Mills Secular and Sacred Songs"

MILLS MUSIC, Inc. 1619 Broadway, New York 19, N. Y.

Los Angeles • Chicago

BERNICE FROST SAYS . . .

TOO RAPID ADVANCEMENT

We reproduce below a letter from an active teacher in Michigan, in which she tells what she has done to meet the problem of too rapid advancement. Putting a pupil back is something one cannot do without understanding and tact, but this, nevertheless, often must be done. She says:

" . . . As to the problem of putting pupils back, especially new ones, I agree with you that it must be handled with tact. If the pupil frankly agrees that the work is too difficult, then all is well.

"This problem is usually due to a lack of supplementary material; so I select a book of pieces interesting in context which will help supply the lack, start a review of technic from a new angle, and put the offending text 'on ice' for a specific time.

"I commend the pupils' best points, and start a campaign on their worst. Their own interest in some phase of music may supply the answer. So, while we take a side path on hymn playing, improvisation or composition, or even "boogie', they are gaining ground, and are amazed at how easy the 'defrosted' text has become.

"I never say 'put back' in these cases. The boys 'backtrack' and the girls 'try a different path.' " B. B. R., Detroit.

•

Flash Cards

I have been using Flash Cards in weekly classes for the younger pupils. This has been done to help them learn their note names. I find that after a few lessons they can name the notes on the cards, but cannot remember them when it comes to reading them in their piano material. Have you any suggestions for improving this?

D. D., Miss.

My first suggestion would be to discard the use of the flash cards. Do not waste your time in trying to teach the names of notes as such. As has been stated many times in this column, let the pupil play first by rote—through the ear (not by ear)—then use a combination of rote and reading, and through this the pupil will get a reading process of music and not names of notes. Present phrases and stress direction. There is no reason for not frequently singing the names of the notes if you feel you must have a check-up.

You are no doubt using these flash cards to help the pupils to read. The best way to teach music reading is to let the pupil read music. Follow the modern educational trends, and your results will be better and definitely more musical.

Duets on Recital Program

I am planning a summer recital, and several of the pupils have asked to play duets and trios. How many of these could one place on one program of about one hour and fifteen minutes? Is every other number too much for ensemble, since this is to be a light summer program? C. H. Mc., Ohio.

For a program of the length you mention, you could have five or six ensemble numbers at the most, unless you wish to have a special ensemble recital. However, since you wish a lighter program for summertime, you could arrange it as the pupils wish, and call it "a recital of selections chosen by the pupils themselves." All ensemble numbers should be memorized and worked out as carefully as solo numbers.

•

Flat Scales

I am having difficulty in presenting the flat scales to some teen-agers. Is my presentation wrong? Is it the age of these pupils, or are these scales really so difficult? K. V. C., Canada.

Your presentation may be wrong; not knowing, I cannot say. Teen-agers generally bring to the piano lesson problems easily attributed to their age. The flat (major) scales should present no special difficulties. Are you sure you yourself do not think these scales difficult? If so, the answer might be there. I suggest you remind the pupils that in the flat scales the right hand fourth finger always plays B flat. With exception of the F Scale, the left hand fourth finger plays the fourth note (la).This is not including GB, which are enharmonic with the B and F scales.

•

Independence

How much independent work would you encourage a pupil in the early advanced work to do at home? I find it difficult to keep a good average on this type of work, as some like to do too much and others—generally the ones who need it most—do not do it at all. Have you any suggestions?

E. H., Alabama.

It is difficult to obtain an average of this type of work among pupils. This is due perhaps to one group preferring much sight reading and another group wishing to do only the lesson assignments. With the latter group, make independent work a part of the regular lesson and I am sure you will find that the pupils enjoy finding out what they can accomplish alone. Your question is most timely, as most early advanced students prefer not to do serious independent study.

•

Compromise

To what extent should one compromise between perfection (by this I mean attention to all details), and with that which seems to satisfy the pupil?

H. E., Ohio.

Literally speaking, we should never have any compromise with "perfection," but since none of us is perfect, we can speak freely instead of literally.

We all know that there comes a time with every pupil, in the case of every composition studied, when there can be little, if any, further improvement for the time being. The pupil may at this time be more or less satisfied with his accomplishment. If so, then our efforts must be spent on raising the pupil's standard of satisfaction. It all works together, as this cannot be done except by getting from the pupil a more nearly "perfect" rendition. The serious point for the teacher is to be able to know when the pupil has gotten all he can from any composition and be willing to drop it; also to know that each succeeding selection will be better played through "carrying over" of accomplishments from the last studied works.

A new collection of original pieces in the early grades selected and edited by

Alfred Mirovitch

INTRODUCTION TO

PIANO CLASSICS

AMATEUR pianists, as well as beginners of all ages, will welcome this delightful collection. Each composition has genuine musical value. Yet the pieces, ranging in difficulty from about the second grade to the fourth, demand little technical or interpretative skill.

Eighteenth and nineteenth century masters represented include Johann Christian Bach, Karl Philipp Emanuel Bach, Wilhelm Friedemann Bach, Beethoven, Borodin, Grieg, Schubert, Schumann and Tchaikovsky.

The editor, noted as both pianist and teacher, will use this collection as text in his classes at the Juilliard School of Music this summer.

$1.50

New York 17, 3 East 43rd St. Brooklyn 17, 275 Livingston St. G. SCHIRMER Cleveland 14, 43 The Arcade Los Angeles 55, 700 West 7th St.

GRAY-NOVELLO

Just published!

VARIATIONS ON A RECITATIVE

For Organ

By

ARNOLD SCHOENBERG

(Opus 40)

Price $2.00

THE H. W. GRAY CO., Inc.

Agents for Novello & Co.

159 East 48th St. New York

GRAY-NOVELLO

The Most Authentic Editions in America

(For piano)

Bernard Whitefield	Three Sonnet Sonatas (new)	$1.00
Franz Liszt	Don Juan Fantasie	2.00
Franz Liszt	Mephisto Waltz	1.50
Franz Liszt	Ab-Irato (Great Etude of Perfection)	1.00
Franz Liszt	Totentanz (2 pianos) piano & orchestra	2.50

(For violin)

S. Schwartzenstein	A Complete Modern Violin Technique—3 vols., each	1.25
Paganini	Concerto in D, violin & piano (complete)	2.50

PARAGON MUSIC PUBLISHERS, 83 Fourth Avenue, N. Y. 3, N. Y.

marks

New Music for the Piano

CONTEMPORARY COMPOSERS SERIES

Erno BALOGH
Pastorale at Dawn ..... .60

Paul BOWLES
Carretera De Estepona ..... .75

Andor FOLDES
Two Pieces (Introvert-Extrovert) ..... .75

Maxwell POWERS
Boogie Woogie Nocturne ..... .60

Isidor PHILIPP
Phalenes ..... .60

Artur SCHNABEL
Piece in Seven Movements 1.25

EDWARD B. MARKS MUSIC CORPORATION • R.C.A. BUILDING • RADIO CITY • NEW YORK

IN SCHOOLS AND STUDIOS

Queena Mario Artists Appear

Queena Mario's artist-pupils are appearing extensively. Dorothy Stahl and Fernand Martel were presented recently by Frederick Jacobi in excerpts from Debussy's Pelleas and Melisande on his lecture course at the YMHA. Frances Bible gave a concert in Lynchburg, Va., and sang Maddalena in Rigoletto in Beaver, Pa., with the Beaver Valley Civic Opera Society (the Gilda was Annette Burford, also a Mario singer). Miss Bible has added Aurelia in The Chocolate Soldier to the roles she will do at Chautauqua this summer. Jean Brama was soloist on Sylvan Levin's program, Music for an Hour on WOR, May 11. William McGrath will open the summer season of the Buffalo Philharmonic on June 3.

BENIAMINO GIGLI
says MAESTRO ASTOLFO PESCIA is
"The watchmaker of the voice; whatever the deficiency, he understands and repairs."
Studios: 220 W. 57th St., N. Y. C. Circle 6-4952
Send for circular

Janine CASIEZ
FRENCH DRAMATIC SOPRANO
Suite 701, 119 W. 57th St., New York 19, N. Y.

"What Every Young Musician Should Know"
By MEREDITH WILLSON
Published by
Robbins Music Corp., New York, N. Y.

CONCERT — ORATORIO — RADIO
LUCIUS
METZ
TENOR
Faculty Juilliard School of Music and Juilliard Summer School
Soloist, St. Bartholomew's, N. Y. C.
Victor Records
VOICE — COACHING — REPERTOIRE
418 Central Park West, New York 25, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

EDISON HARRIS
TENOR
CONCERTS — ORATORIO — RADIO
Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

JANET
FAIRBANK
SINGER OF MODERN SONGS
113 East 55th St. New York 22, N. Y.

AITKEN
PIANIST
Exclusive Management: Austin Wilder
745 Fifth Avenue New York 22, N. Y.

ELIZABETH **KABOOLIAN**
SOPRANO
Suite 701, 119 West 57th Street,
New York 19, N. Y.

EFFA ELLIS PERFIELD
Simple and Difficult
POLY-RHYTHMS
Made COMPOSITE RHYTHMS
103 E. 86th St. (Park Ave.) N.Y.C. 28
SA. 2-4850

ADELINA TRENTADUE
LYRIC SPINTO
OPERA — CONCERT — RADIO
89 Arlington Ave., Jersey City, BErgen 4-4337

BROOKS
McCORMACK
CHICAGO OPERA CO.
"RADIANT TENOR VOICE OF POWER AND VERVE."
N. Y. Herald Tribune, 1946
Per. Rep. HENRY DAMDICK
48 E. 53 St., N. Y. C. 22 EL. 5-4896

Queena Mario Artists Appear

Andzia Kuzak began an engagement in the title role of Naughty Marietta at the Paper Mill Play House, Milburn, N. J., on May 12. Jean Chadwick gave a costume program of operatic arias in Easton, Pa., fourth of these recitals she has presented recently. Douglas Reiff appeared as Giorgio Germont with the Rosselino Opera's performances in Canada the end of May. Patricia McGreevy was featured with the Mountain Lakes (N. J.) Glee Club on May 23.

Singers from Mme. Mario's opera workshop at Juilliard presented the first act of Tales of Hoffmann at the May 26 meeting of the National Singing Teachers' Association, with Frederick Heyne in the title role. The cast included Blanche Birdsong, Frances Bible, Franklin Neil, Harold Lerner and Donald Devor.

Mme. Mario will teach at the Juilliard Summer School, and leaves for Europe on Aug. 8.

Phila. Conservatory Events

The Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, held its annual concert and commencement on May 22 in the ballroom of the Bellevue-Stratford, Philadelphia. Olga Samaroff made the address and Dr. Willem Ezerman, president, awarded diplomas. The program was given by the Conservatory Orchestra and the solo artists Mervin Berger, Elizabeth MacFarlane, Sigi Weissenberg, Nadia Koutzen, Natalie Hinduras and William Fairlamb.

The conservatory's summer school extends from June 23 to Aug. 2, featuring private ear-training, harmony, counterpoint and composition, private instrumental and vocal instruction, classes in preparatory theory and ear-training.

Galamian Pupils Presented At Town Hall

Violin pupils of Ivan Galamian were presented in recital in Town Hall on May 10. Mr. Galamian, teacher of many artists now concertizing widely, showed again with these pupils his excellence as an instructor. Not only the technical facility of each of the students but their musicality bore testimony to thorough training and sound musical education. A full house applauded. H. W. L.

Olga Sapio Pianists Appear In Douglaston

Olga Sapio presented piano pupils on May 4 at the Douglaston Club, Douglaston, L. I., N. Y. Those appearing were Kirsten Eaves, Diane Weeks, Peggy Hatcher, Karen Cox, Carla and Ronda De Sola, Gary Olsen, Harry Russell, Sanford Murck, Louise Deegan, Edith Gaines, Mary Jane Schult, Peggy Jean Hendelson, Ruth Gaines, Vera Piek, William Murck, Dickson Faires, Anthony Hatcher, Anne Faires, Carolyn Paget, Jean Brown, Patricia Clark, Joseph Hall, Sylvia Deegan, Frank Clark, David Eaves, Roberta Clark, Barbara Dexter, Barbara Wheeler, Harriet Hall, William Lindorff, Shelly Davis.

Beatrice Gluck Gives Recital

Beatrice Gluck, soprano, artist-pupil of Norman Jolliffe, was heard in recital recently at Carnegie Chamber Music Hall, assisted by Doris Frerichs, pianist, and Nadine Sisova, accompanist. Miss Gluck has a voice of pleasing quality and she sings with assurance and style. Miss Frerichs again proved a performer of fine talent. Both were enthusiastically received by a large audience. B. G.

Jane Snow to Teach at New Mexico Univ.

Jane Snow, soprano, assisted by George Fenley, violinist, gave the season's final recital in the 1947 University Spring Concert Series at the University of New Mexico. The soprano will teach at the summer session of the University, and in the fall will make a concert tour through the state.

MAY L. ETTS,
teacher of piano of New York and Brooklyn, served as judge at the auditions of the National Guild of Piano Teachers in Durham, Raleigh, Fremont and Kenansville, N. C., May 6 through 21. Miss Etts is a member of the board of judges of the New York Music Education League and has adjudicated auditions at Port Washington and Glen Cove, N. Y., Danbury, Conn., and New York. An associate teacher of Guy Maier, she will conduct technic classes at the Guy Maier Festival Course at Virginia Intermont College, Bristol, Va., July 28 to Aug. 8. (Photo by Jean Sardou.)

STUDIO NOTES

Louise Jenkins, voice teacher, will teach at her New York studio all summer.

Carlos Salzedo, founder and Director of the Summer Harp Colony of America, will open the 17th season of his master classes in Camden, on June 9. The classes include special training for orchestral harpists and for young harp teachers.

The Associated Music Teachers League, with Rose Raymond presiding, met at Steinway Hall on May 8. Participating in the program were Ann Chenee, Charles Haubiel, Stuart Fastovsky and Petra Garresi.

Claudette Sorel was soloist in the Prokofieff Concerto No. 3 for Piano and Orchestra, Op. 26, with the Juilliard Orchestra, Edgar Schenkman conducting, on May 16. Miss Sorel received her diploma from the Juilliard School of Music on this occasion.

The American Institute of Musicology in Rome, Italy, a reorganization of the former Institute of Renaissance and Baroque Music with headquarters at the American Academy in Rome and at Yale University, announces a summer session in Rome. Advanced studies in medieval and renaissance music will be given from the first week in July through August.

The Mannes Music School gave a series of recitals by advanced students: May 12 and 19, concerto concert (soloists with orchestra); 14, 16 and 23, pianists, violinists, singers; 21, operatic excerpts; 22, chamber music; 29, Rita La Piante, pianist.

At the Piano Teachers Congress at Steinway Hall on May 1, Rose Raymond and Avis Charbonnel spoke, and Gustave L. Becker played his new Musical Monograms to publication.

Prof. Angela Weschler, faculty member of the New York College of Music, will give a summer course for teachers and pianists and a seminar in program building at the college, June 26 to July 31.

Karl Kraeuter, violinist of the Kraeuter Trio, will conduct chamber music classes at the Juilliard Summer School. After teaching and playing in New York until about Aug. 15, Mr. Kraeuter will leave for his summer home at Salem, N. Y.

ELIZABETH A. MAJOR
SPECIALIST IN
VOICE PRODUCTION and CORRECTION
171 W. 57th St., N.Y.C. 19 COlumbus 5-5977

MARY
BOTHWELL
DRAMATIC SOPRANO

EUGENE MORGAN
BARITONE

JOSEPH SHORTMEYER
TENOR

Brunè
Personal Representative
17 E. 48th St., N. Y. C. PL. 5-3861 PL. 3-0687

August MAEKELBERGHE
ORGANIST-COMPOSER
Compositions for organ:
TRIPTYCH and DE PROFUNDIS CLAMAVI
Published by H. W. Gray Co., New York

ALFREDO SALMAGGI
OPERATIC ENTERPRISES
30 Lafayette Avenue, Brooklyn 17, N. Y.
STerling 3-6700

HAROLD FREDERICK DAVIS
VOICE TEACHER OF OUTSTANDING SINGERS
Member National Assn. of Teachers of Singing
606 Templeton Building Salt Lake City 1, Utah

MIRIAM **SPIER**
TEACHER OF VOCALISTS
WITH NAME BANDS, RADIO, and MUSICAL COMEDY
49 W. 52nd St., N. Y. C. 19 ELdorado 5-1941

DAVIS SHUMAN
TROMBONIST
Juilliard Faculty Member
Suite 701, 119 West 57 St., N. Y. 19, N. Y.

MARTHA DAUGHN LOCKER
LYRIC SOPRANO
Management: Annie Friedberg
251 West 57th Street New York 19, N. Y.

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 18 VA 6-3889

RUTH
BOWEN-RICULFI
MEZZO-SOPRANO
. . . genuine artist's understanding . . . marked and positive capacity for interpretation and communication. — Alfred Frankenstein, San Francisco Chronicle.
Suite 701, 119 W. 57 St., N. Y. 19

ADELE **MARCUS**
PIANIST — TEACHER
Assistant teacher for 7 years to
JOSEF LHEVINNE
68 W. 58th St., N. Y. C. PLaza 3-5900

DR. LOTHAR WALLERSTEIN
STAGE DIRECTOR
METROPOLITAN OPERA
State Opera, Vienna — La Scala, Milan
60 East 42nd St., N. Y. C., Suite 2120

Annette ROUSSEL
PIANIST — ACCOMPANIST
Suite 701, 119 West 57 St., New York 19

ALICE SIROONI
PIANIST TEACHER
730 Steinway Hall, New York 19. COlumbus 5-8047

GLADYS HEMUS
TEACHER OF SINGING
607 Fine Arts Bldg., Chicago 5, Ill.
Phone: Harrison 4067

PASCARELLA
ENEO, Violinist CESARE, Cellist
Concert—Recital—Instruction
2279 No. Beachwood Drive, Hollywood 28, Calif.

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

LUCILLE KELLOGG
VOCAL AUTHORITY
Classic and Popular
Studio: 140 W. 69th St., New York 23 Su. 7-4580

MACBURNEY STUDIOS
VOICE INTERPRETATION STAGE
609 Fine Arts Bldg., Chicago, Ill. Web. 3561

Helena **LEWYN**
CONCERT PIANIST — TEACHER
6565 Sunset Blvd., Hollywood 28 HE-5955

AUDIA **FRAZEE**
VOICE BUILDING — "SCIENTIFIC"
Teacher of Successful Singers
28-31 Selling-Hirsch Bldg., Portland, Oregon

BERNARD KIRSHBAUM
TEACHER OF PIANO
Courses in Harmony and Pedagogy at Steinway Hall
80-35 64th Road, Forest Hills, N. Y. HA 3-4833

RUTH HEIZER
MEZZO-SOPRANO
VOCAL COACH
Kimball Building, Chicago, Ill.

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Hall, Chicago, Illinois

DELTA OMICRON
NATIONAL MUSIC SORORITY
Louise Conrath Hoch, *National President*
2051 Seventh St., Cuyahoga Falls, Ohio

SHELBY NICHOLS
BASS-BARITONE
Concert — Oratorio
Mgt. ESTELLE LUTZ ARTISTS BUREAU
35 E. Jackson Blvd., Chicago. HAR. 3435

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call CO. 5-3128 (N. Y. C.) between 9 and 10 A.M.

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Teacher of Singing
Studio: 720 Fine Arts Bldg., Chicago, Ill.

NAOMI CULLEN COOK
SOPRANO
CHICAGO CITY OPERA COMPANY
825 Orchestra Building Chicago, Ill.

ELSE HARTHAN **ARENDT**
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
900 Fine Arts Bldg., Chicago Harrison 6267

ALEXANDER **NAKUTIN**
TEACHER OF SINGING
Kimball Building, Chicago, Ill. Web. 7869

WIESIKE LILLIAN **FLICKINGER**
SCIENCE OF SINGING
Member NYSTA and NATS
161 West 54th St., New York Circle 7-0763

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

HELEN KETTNER
PIANIST
712 N. Ridgeland Avenue, Oak Park, Ill.

Robert Macdonald Studios
DISTINGUISHED FACULTY
724 Fine Arts Bldg., Chicago, Ill. Webster 2494

WINIFRED HECKMAN
CONTRALTO
CHICAGO OPERA COMPANY
7818 Crandon Ave., Chicago, 49 SAG. 1322

For YOUR CHICAGO RECITAL *Consult*
BERTHA OTT Impresario
306 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

EDWARD **MELTZER**
Conductor
Vienna, New York, Boston, Chicago Orchestras
Transcontinental Tour — SYMPHONY, OPERA, RADIO
64 E. Jackson Blvd., Chicago. Tel. HDG. 5151

Arved Kurtz Dir. **NEW YORK COLLEGE OF MUSIC** Chartered 1878
For the Professional and Non-Professional
Send for catalog 114 E. 85th St., N. Y. 28, N. Y.

OBERLIN CONSERVATORY OF MUSIC Oberlin College, Ohio
Write to FRANK H. SHAW, Director, for Catalogue

SAPIO STUDIOS
CLEMENTINE DE VERE, Voice
OLGA SAPIO, Piano
67 Riverside Drive, New York ENdicott 2-8056

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
812-815 Steinway Hall, 113 West 57th St., N. Y. C.
Circle 7-5979

VITTORIO TREVISAN
All branches of Singing
Operatic Coaching and Acting
210 East 13th St., New York 3, N. Y.

HOWARD WELLS
PIANIST and TEACHER
603 Fine Arts Building, Chicago, Ill.

RHEA SHELTERS
COACH - ACCOMPANIST
435 Lyon & Healy Bldg., Chicago Tel.: WEB. 7338

MAE GRAVES ATKINS
TEACHER OF SINGING
Chicago Conservatory, Fine Arts Bldg., Chicago, Ill.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8988

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive
Chicago, Ill.

GIUSEPPE **CAVADORE**
VOICE
CHICAGO OPERA CO.
57 E. Jackson Blvd., Chicago Wab. 5887

RUSSIAN TRIO
NINA MESIROW MINCHIN
PIANIST-DIRECTOR
Plaza Hotel, Chicago, Ill.

GEORGE **PERLMAN**
VIOLINIST — TEACHER
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago, Ill. Phone Webster 7215

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6804 Maplewood Ave., Sylvania, Ohio
Bernice Switzer Gutsin, Exec. Sec'y-Treas.
Ava Comin Case, National President, School of Music, University of Michigan, Ann Arbor, Mich.

Cleveland Institute of Music
Bachelor of Music Degree, Master of Music Degree, Artist Diploma
Beryl Rubinstein, Mus. D., Director 3411 Euclid Ave., Cleveland, O.
Charter Member of the National Association of Schools of Music

MINNEAPOLIS COLLEGE OF MUSIC MARIE HOLLAND SMITH *Director*
Public School Music—Piano—Voice—Violin—All Orchestral Instruments—Dramatic Art—Leading to Certificates, Diplomas and Degrees. Institutional Member of the Nat'l Assn. of Schools of Music.
Catalog on Request Address: 60 South 11th St., Minneapolis, Minnesota

PORTLAND SCHOOL OF MUSIC
Ariel Rubstein, Director
Confers Degrees of B. Mus. M. Mus. Artist Diploma
Catalog upon Request. 901 S. W. King Avenue, Portland 5, Oregon

THE MANNES MUSIC SCHOOL
Courses for Artists, Teachers, Amateurs, Children
Class and Individual Instruction. Artist Instructors. Orchestral Instruments.
Artist's Diploma or Teacher's Certificate
DAVID & CLARA MANNES, Directors, 157 East 74th Street, New York 21, N. Y. *Butterfield 8-0456*

CHICAGO MUSICAL COLLEGE
Founded 1867 by Dr. F. Ziegfeld RUDOLPH GANZ, President
CONFERS DEGREES OF B.MUS., B.MUS.ED., M.MUS., M.MUS.ED.
Member of North Central Association and National Association of Schools of Music
ALL BRANCHES OF MUSIC. SPECIAL INSTRUCTION FOR CHILDREN AND NON-PROFESSIONALS
Address Registrar, 62 E. Van Buren St., Chicago 5, Illinois

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

HAROLD HENRY
PIANIST
853 Seventh Ave., New York 19, N. Y.
CIrcle 6-0885

ILLINOIS WESLEYAN UNIVERSITY
SCHOOL OF MUSIC
Bloomington, Illinois Spencer Green, Dean

EDWIN KEMP
TENOR and VOICE TEACHER
900 Fine Arts Bldg., Chicago, Ill.

SERGEI & BORIS **MATUSEWITCH**
ACCORDION & CONCERTINA ARTISTS
Available for Joint Recitals & Concerts
Mgt.: Margaret Walters Pub. Rel., 1 E. 57 St., N. Y. C.

MR. AND MRS.
EDOARDO EITELMAN
TEACHERS OF SINGING
1827 Chestnut St., Phila., Pa. Ri 6-4435

BIANCA DIMITRI
SAROYA - ONOFREI
ART OF SINGING
Cincinnati Conservatory of Music

THADDEUS KOZUCH
PIANIST
Muzarts Concert Management Bureau
224 So. Michigan, Chicago, Ill.

Manuel and Williamson Studios HARPSICHORD PIANO — SINGING
5518 S. Hyde Park Blvd. Chicago, Ill.

KAROL **LISZNIEWSKI**
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

RUSSELL GERHART
Conductor and Musical Director, Altoona Civic Symphony and Johnstown Municipal Symphony
914 28th Avenue, Altoona, Pa.

VIVIAN ABELL
SOPRANO
CHORAL CONDUCTOR
St. Peter's Church, Polk & Clark Sts., Chicago, Ill.

CONVERSE COLLEGE
SCHOOL OF MUSIC
Spartanburg, South Carolina
Fully Accredited Co-educational
For catalog, write Edwin Gerschefski, Dean

ESTHER **BOWKER**
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

Alfred ALCARO
PIANO — VIOLIN — ACCORDION
Private — Home or Studio
1 E. Fordham Rd., Bronx, N.Y.C. FO. 7-7878

MAURICE G. **IVINS** ANNADAZE
Baritone Teacher of Voice Piano Coach—Accompanist
626 Fine Arts Bldg., Chicago Tel.: Sun 0441

Cincinnati CONSERVATORY OF MUSIC
A complete school of music conferring Diploma, Bachelor and Master degrees. Special students may enter at any time. Write for catalog.
C. M. Benjamin, Registrar
Cincinnati 19, Ohio

Activities of the Artists

BERNARD GREENHOUSE,

American cellist, returns to France this summer to study with Pablo Casals, according to an announcement by his personal representative, David W. Rubin. (Photo by J. Abresch.)

Ramon Vinay, Chilean tenor of the Metropolitan Opera, sang Don Jose in Carmen on May 10 with the Philadelphia La Scala Opera in Pittsburgh, repeating the role on May 20 in Philadelphia. June 3, Mr. Vinay will open the Newark Stadium season of open air concerts. He sings Rhadames in Aida on July 23 at the Festival Opera season in Montreal, with Marjorie Lawrence singing Amneris. He returns there to sing Don Jose on Aug. 13.

The baritone, Angelo Pilotto, has been re-engaged for the twelfth consecutive Cincinnati Summer Opera season. Among the cities in which he appeared during the last season were Detroit, Philadelphia, Washington, D. C., Pittsburgh, Miami and Indianapolis.

When pianist Harry Kaufman makes his first solo recital appearance in Los Angeles at the Wilshire Ebell on June 13, he will contribute the entire proceeds to purchase musical instruments for the youngsters attending the Neighborhood Music School in that city.

Constantine Callinicos, pianist-composer-conductor, has completed a season of 51 concerts. In addition to solo recitals featuring his own compositions (one of which was given on an hour's notice when the artist he was to accompany fell suddenly ill), he accompanied many singers. Mr. Callinicos' next season's tour opens with piano recitals in Detroit, Oct. 2, and Chicago, Oct. 8.

Ksenia Prochorowa, pianist, has been engaged to play the Rachmaninoff Second Concerto and solos at the June 26 Toronto Philharmonic Concert. Guy Fraser Harrison will be the conductor.

Thomas Hayward, tenor of the Metropolitan Opera and the National Broadcasting Company, has been signed to an exclusive long-term contract by RCA-Victor records.

Carlo Corelli, Canadian-born tenor, who has sung in opera, concert and radio here and abroad, included among his 1946-47 engagements one as soloist with the Toronto Symphony Orchestra under Sir Ernest MacMillan.

Joseph Bell, baritone, gave a recital on May 3 at the Hotel Barbizon. Another recent appearance was in Beaumont, Tex.

Mr. and Mrs. Robert Ladoff are the parents of a daughter, Liana Ruth, born on April 14.

The National Opera Club presented Vera Sirangelo and Marco Sorisio in concert at the Waldorf-Astoria on May 8.

Siegfried Landau conducted a concert on May 11 at the Brooklyn Museum, sponsored by the Hebrew Arts Committee, and featuring the Kinor Sinfonietta of the committee, the Choral Society of Temple Emanuel of Paterson, N. J., Lotte Landau, piano, and the Rev. Martin Adolf, tenor.

Jacques de Menasce, pianist and composer, played works of Beethoven, Brahms and Fornerod and his own Sonatina No. 2 on the Keyboard Master Series of WNYC on May 18.

Columbia Pictures is filming the story of Miklos Gafni, Hungarian tenor, who made a spectacular debut at Town Hall in February. It will be released in the fall. Meantime, Mr. Gafni sang in Cleveland, Boston, Detroit, Chicago and New York in May, and in the summer goes to Australia.

Ireyne Starikoff, pianist, played on May 14 at the Auditorium of Public School 86, New York.

Alfred Stobbi-Stohner was at the piano for Michael O'Higgins, Irish baritone, at a recent recital for the benefit of the Bon Secours Hospital at the Warner Theatre, Lawrence, Mass. Mr. Stobbi-Stohner also made his annual appearance as accompanist for Francis Flanagan, violinist, at the Boston Latin School.

Whittemore and Lowe, American duo-pianists, played on The Mall in Central Park on May 18 in the I Am An American Day celebration. May 21 they were soloists with the Chicago Symphony broadcast over WCFL; 23, give a recital at Orchestra Hall, Chicago. This summer they give two performances at the Ravinia Festival, Chicago, in August, and play at the Lewisohn Stadium, Robin Hood Dell, Cleveland "Pops" and other outdoor series.

AUGUST MAEKELBERGHE,

whose arrangement of the Bach Prelude in B minor was played by the Detroit Symphony on March 6 under Karl Krueger. Mr. Maekelberghe gave an organ recital at Calvary Episcopal Church, New York, May 13, for the convention of the American Guild of Organists. (Photo by O'Connor Studio.)

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

EMMY JOSEPH, PH.D.
TEACHER OF SINGING
Voice training on physiological principles
562 West End Avenue New York 24, N. Y.
Riverside 9-5750

RACHEL LEON
COACH — OPERA — CONCERT REPERTOIRE
CONDUCTOR
345 W. 88th St., N. Y. 24 SChuyler 4-4559

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Richard Korbel, Toba Brill and Denise Dubs
123 West 79th St., N. Y. C. TR. 4-9001

WALTER GOLDE
TEACHER OF SINGING
Music Faculty Columbia University
113 West 57th St., N. Y. C. 19 CO. 5-9568

WELLINGTON SMITH
BARITONE—TEACHER OF SINGING
N. Y. Studio: 315 W. 57th St. CO. 5-4897
Boston Conservatory—Boston University
Wednesday - Thursday

RITA SEBASTIAN LATHAM
BEL CANTO FOUNDATION
Voice faults diagnosed, corrective measures applied patiently and understandingly.
Write for folder. 144 West 57th St., N. Y. C.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
257 West 86th Street, New York 24, N. Y.
TRafalgar 7-5854

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
61 W. 88th St., New York 24, N. Y. TRaf. 7-3081

ALICE HACKETT
PIANIST
Short Course for Teachers on Material for Beginners, Intermediate and Advanced Students, and HOW to Present it.
204 South 8th Street Fort Dodge, Iowa

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
344 West 72nd St., New York TRaf. 7-4999
VOICE — DICTION — INTERPRETATION
Best known exponents are:
LUCILLE MANNERS
DOROTHY KIRSTEN
MORTON BOWE

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

RAYMOND BAUMAN
CONCERT PIANIST, COMPOSER and COACH
Auditions by appointment
160 West 73rd St., (Studio 3F) New York 23
TRafalgar 7-6700

MAY L. ETTS
TEACHER OF PIANO
ASSISTANT TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

GEORGE BOLEK
TEACHER OF SINGING—PROGRAM BUILDING
1521 Bolton St., Baltimore, Md. LA. 1474
Mondays: 811 Steinway Hall, New York

Prof. ANGELA WESCHLER
TEACHER OF PIANO
Musical Education for Children and Adults
Piano courses for teachers
171 West 71st St., N. Y. C. SChuyler 4-7078

ERNESTO BERUMEN
CONCERT PIANIST AND TEACHER
Teacher of Piano in all its Branches. Modern technique. Interpretation in classical and modern repertoire. Class rehearsals. Musicales, giving students opportunity for public appearances. Fall and Winter Terms. Summer School. For information write to Mr. Berúmen, in care of
THE LA FORGE-BERÚMEN STUDIOS
1100 Park Ave., (89th St.) N.Y.C. 28 AT 9-7470

CARLO EDWARDS
CONDUCTOR — COACH
Ass't. Conductor Metropolitan Opera Co.
(15 years) 1920-35
Opera and Concert Repertoire
307 E. 44th St., N. Y. Tel.: MUrray Hill 4-4800

HOLD YOUR WAR BONDS

VIKTOR FUCHS
Only Teacher of
Igor Gorin and Irene Jessner (Metropolitan)
44 W. 77th St., New York TRafalgar 7-7716

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class lessons in Fundamentals
Summer Class—Southwest Harbor, Maine
801 Steinway Bldg., N.Y.C. KIngsbridge 9-8591

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIC
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

GLADYS MAYO
TEACHER OF PIANO
Faculty member of Institute of Musical Art at Juilliard School
550 Riverside Drive, N. Y. C. MO. 2-6114

NORMAN JOLLIFFE
TEACHER OF VOICE
Member American Academy of Teachers of Singing
Hotel Ansonia, New York 23, N. Y. TR. 7-0553

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
21 E. 76th St., N. Y. C. 21 BUtterfield 8-2567

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone CIrcle 7-2634

JACQUES STUECKGOLD
SINGING TEACHER OF
Grete Stueckgold, Sigrid Onegin, Zinka Milanov, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Max Lorens, Alexander Sved, Marita Farell, Kurt Baum, Gerhard Pechner, all of Metropolitan Opera.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Avenue New York 23, N. Y.
TRafalgar 4-0666

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

ALEXIS SANDERSEN, Tenor
TEACHER OF SUCCESSFUL SINGERS
Concert — Opera — Radio — Church
Studio 257 West 86th St., New York 24, N. Y.
TRafalgar 7-6149

ISER SWICA
SINGING TEACHER
Concert — Opera
Voice Correction
25 West 76th St., N.Y.C. SChuyler 4-6018

H. WALTER HATCHEK
PIANIST—COACH—ACCOMPANIST
304 West 78th St., New York 24, N. Y.
Tel. ENdicott 2-2481

HARLIE E. WILSON
PIANIST—ORGANIST—ACCOMPANIST
Teacher of Piano and Pipe Organ
47 Charles St., N. Y. C. 14 CHelsea 2-5174

EDGAR SCHOFIELD
NATIONALLY KNOWN VOCAL TEACHER
Faculty of the Juilliard School of Music
806 Steinway Bldg., 113 W. 57th St., N. Y. C. 19
Circle 7-1130

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Italian Bel-Canto Art of Singing
Coach. Overstrained, defective voices adjusted
610 Riverside Drive, N.Y.C. EDgecombe 4-2388
and Washington, D. C.

THEMY GEORGI
VOICE CULTURE
Studio: 257 West 86th St., New York 24, N. Y.
TRafalgar 7-0394

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

BARBARA BLATHERWICK
TEACHER OF VOICE
The Italian Bel Canto founded on the principles of Manuel Garcia. Male and female voices.
51 Fifth Ave., New York Orchard 4-3253

HENRIETTA M. HEATH
PIANIST and TEACHER
Classes for adults and children
13 Lorraine Place, Summit, N. J.
Tel.: SUmmit 6-6534

ROBERT POWELL Tenor
TEACHER of SINGING
Traditions of Garcia — Viardot — Von Klenner
Member of voice faculty
Cincinnati Conservatory of Music
Highland Ave. & Oak St., Cincinnati, Ohio

BOSTON: "Pops" Begin; Season Finale

By JULES WOLFFERS

BOSTON.—The approaching end of the "season" has brought no diminution in concert activity here. A spate of special series and concerts has made it difficult for even a fairly conscientious correspondent to keep abreast of musical happenings.

The "Pops" Concerts by players of the Boston Symphony Orchestra, under Arthur Fiedler, have drawn their usual large audiences to Symphony Hall in its summer dress.

For the annual Pension Fund concert, traditionally an outstanding affair, Serge Koussevitzky presented the Brahms German Requiem, with the choruses of the Harvard Glee Club and Radcliffe Choral Society, (G. Wallace Woodworth, conductor) and with Frances Yeend, soprano, and James Pease, baritone, as soloists. Also concluded was Wheeler Beckett's 9th season of Boston Symphony Youth Concerts with a presenation of Samson and Delilah, by Saint-Saens, in concert form, the chorus from the Newton schools, and with Dorothy Cornish as Delilah and Wesley Copplestone as Samson.

For the penultimate 23rd pair of programs, Dr. Koussevitzky programmed the Bach Suite in D, the Brahms Piano Concerto No. 1, Rudolf Firkusny, soloist, and Thus Spake Zarathustra, by Strauss. In the Bach the orchestral sonorities sounded fresh, clear and vigorous with no trace of end of season strain, the conductor giving a remarkably pure, unobtrusive reading. So well was the concerto played, both by orchestra and soloist, that the performance almost reconciled one to the diffuseness of the work. The Strauss, of course, is a noted Koussevitzky vehicle, and never have the colors of the orchestral palette been portrayed to better advantage. The audience was enthusiastic throughout the entire program.

San Franciscans Appear

That Boston is notoriously indifferent to visiting orchestras has been demonstrated often, but that every rule has its exception was proved by the success of the San Francisco Orchestra at Symphony Hall. Pierre Monteux was conductor of the Boston Symphony just prior to Koussevitzky's tenure. The Boston orchestra did all it could to make the visitors welcome and perhaps to this may be due the fact that the hall was crowded. Mr. Monteux proved that his orchestra is as good as his recordings have indicated. The audience was well pleased with direction and response in Bach, Brahms, Strauss and Messaien. At the conclusion a tremendous ovation recalled the conductor repeatedly.

Dance Premiere

In Jordan Hall, Jan Veen and his Dancers presented some interesting first performances among which Dynamic Form (to excellent percussion by Adele Hooper, with choreography by Harry Coble), was an artistic triumph. Feature of the evening was a new offering, Hudson River Legend, a danceplay by Jan Veen based on Irving's Legend of Sleepy Hollow, set to music by Joseph Wagner. Everything in this production was first-class—the music, the miming, the dancing, costumes and sets.

In the Chamber Realm

At the Institute of Modern Art the Juilliard String Quartet gave energetic and competent accounts of quartets by Sessions (E minor), William Schuman (No. 3), and Piston (No. 1). The expertness of Sessions' polyphony could have been made more apparent in the first movement with no loss of subtlety, by subordination of some subsidiary material, but the performances of the relatively declamatory Schuman and the clear-textured Piston left nothing to be desired.

The Boston Society of Ancient Instruments ended its season with a well-balanced list comprising works of Tomkins, Gastoldi, Jenkins, Abel, Gibbons, Purcell, Susato and Haydn and others. The viols of Messrs. Fedorowsky, Bernard, Zighera and Dusfrene were assisted by Olga Averino, soprano, and Karl Zeise, cellist. While Mme. Averino showed some lack of rapport with the ancient style, the program as a whole was one to merit gratitude and praise.

N. E. Conservatory Marks 80th Year

Two fine programs to celebrate the New England Conservatory's 80th anniversary were given at Jordan Hall. The Boston String Quartet (Messrs. Keller, Krips, Fourel, Zighera) presented intelligent and enjoyable readings of a Mozart Quartet and Brahms Quintet, with Malcolm Holmes the assisting violist. The Mozart Quintet for piano, strings and winds showed pianist Miklos Schwalb and wind-players Gillet, Polatschek, Valkenier and Allard to decided advantage. With Wallace Goodrich conducting, the Conservatory Orchestra played Mozart, Debussy and Fauré. Lucille Monaghan was soloist in the Mozart B flat major Concerto.

At Boston University College of Music, the Stradivarius Quartet (Messrs. Wolfinsohn, Silberman, Lehner, d'Archambeau) were heard in two Brahms Quartets and the Trio, Op. 101, pianist Raymond Havens assisting. Interpretations were marked by finesse and taste.

Vocal Events

Two singers made local debuts during recent weeks. At Symphony Hall, Mijhail Kusevitsky gave a varied program before a large and enthusiastic audience. His list included pre-classic, Russian and operatic music in addition to Jewish and Hebrew folk-songs and chants. Emilio Roxas was the somewhat effervescent accompanist. At Jordan Hall, Ruth Gevalt, soprano, was assisted by Frank Glazer, pianist and an instrumental group of strings and oboe. Her program included Handel, some rather dreary Grieg, fine Debussy, Canal and Poulenc, which together with Griffes, Foss, Hendl, Glazer, Chanler and, as nightcap, Turina, gave variety and spice. The recitalist has a voice of small but pleasant proportions. Clarity and artistry marked most of her offerings.

Flagstad's concert, with Edwin McArthur at the piano, which opened the Norwegian soprano's return tour of this country was a well attended event, which showed the artist in good singing fettle.

NAACC Makes Awards to Six

The National Association of American Composers and Conductors, at its annual reception on May 15 in the Sert Room of the Waldorf-Astoria, awarded the Henry Hadley gold medal to Pierre Monteux, conductor of the San Francisco Symphony. Citations were also awarded to Martha Graham, dancer and choreographer; Walter W. Naumburg; Izler Solomon, conductor, Columbus Philharmonic Orchestra; Bernard Herrmann, composer and conductor for the Columbia Broadcasting System; and Rose Bampton, soprano of the Metropolitan Opera.

Chalmers Clifton, chairman of the association's awards committee, announced the presentations. The newly formed NAACC Singers, led by Dolf Swing were heard. Carlos Salzedo, harpist, played a group of his works. Victoria Kerner, mezzo-soprano, sang works of Henry Hadley and Samuel Barber, with Arpad Sandor at the piano. The master of ceremonies was Robert Russell Bennett, composer, who is a vice president of the group. Mrs. Henry Hadley, chairman of the committee on social activities, spoke. The association, founded by the late Henry Hadley, is headed by Leon Barzin, president.

ROSE BAMPTON
was among those who received a citation from the National Association for American Composers and Conductors for "distinguished contribution to American musical art" based largely on her performances of Kundry in Parsifal. She is believed to be the first American-trained artist ever to sing the role, and the first American to do so at the Metropolitan since Nordica.

Allied Arts Orchestra of Kansas City Heard Widely

KANSAS CITY.—This season is the second for the Allied Arts Orchestra of this city, David Van Vactor, conductor. The personnel of the group is made up of local players, carefully selected by Mr. Van Vactor, whose own orchestral background includes former membership in the Chicago Symphony and the Kansas City Philharmonic. He has dedicated the Allied Arts Orchestra to making a connection between the various musical arts. Choral works, opera and theater pieces are incorporated in the concerts as often as possible. In March and April, the orchestra gave three concerts presented by the Conservatory of Music of Kansas City, Dr. Wiktor Labunski, director. On April 8, the organization was sponsored by Mu Phi Epsilon in the Mozart one-act opera The Impresario, and on May 17 participated in Kansas City's first May Festvial.

Vera Franceschi Plays in Italy

Vera Franceschi, American pianist, now in Italy, has played in Milan, Rome, Modena, Naples, Geneva and Rapallo. The concert in Naples was for the American Ambassador, James Clement Dunn, an official event, attended by a distinguished audience. Miss Franceschi has been invited by La Scala to play MacDowell's D Minor Concerto there in September.

OPPORTUNITY

SUB-LET METROPOLITAN OPERA HOUSE—large studio, foyer, Steinway Grand, bath, refrigerator. June 15-Sept. 15. 12:00-5:00 o'clock. $300. Box F, Musical Courier, Suite 701, 119 W. 57th St., N. Y. 19, N. Y.

DONALD STROUP
TEACHER of PIANO and MUSIC THEORY
900 Fine Arts Bldg., Chicago HAR. 0500

FAY SATTON *Soprano*
CONCERT — TELEVISION — ORATORIO
"Voice of uncommon depth and luster"—Chicago Tribune
6102 Addison St., Chicago PEN. 2631

JOHN DAGGAT HOWELL
Director of Opera Department
Roosevelt College School of Music
218 So. Wabash Ave., Chicago. Tel. HAR. 7976

WILLIAM MILLER
TENOR
Studio 625 Fine Arts Bldg., Chicago 5, Ill.
Phone Webster 3456

CHARLES HAUBIEL
COMPOSER—PIANIST—LECTURER
For information write
The Composers Press, Inc., 853 7th Ave., New York 19

REINHOLD SCHMIDT
BASS-BARITONE
317 N. Garfield Avenue, Hinsdale, Ill.

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 410 Lyon & Healy Bldg., Chicago 4, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5380

Florence TRUMBULL
PIANIST-TEACHER
6557 Kimbark Ave., Chicago, Ill. Tel. Mid. 2661

Established in 1880

MUSICAL COURIER

A colorful panorama of the world's music in text and picture. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, post-war Europe and elsewhere, are regularly featured.

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year (20 issues).

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

MARGARET MELBY
PIANIST
825 Orchestra Bldg. Chicago, Ill.

WILMA REYNOLDS ABEL
SOPRANO
Vocal Instructor
523-25 Fine Arts Bldg. Chicago, Ill.

GERTRUDE ARNOLD
VOICE CULTURE
RADIO — SCREEN — CONCERT
850 Seventh Ave., N. Y. C. Circle 7-0850

MAUD-KEY SHELTON
SOPRANO
825 Orchestra Hall Bldg., Chicago, Ill.
LAGrange 9528

DAVID WITZ
TEACHER OF PIANO AND THEORY
Civic Conservatory of Music
4804 N. Kedzie, Chicago, Ill. SPA. 5047

CATALOGS
OF ALL MUSIC PUBLISHERS
may be secured by addressing MUSICAL COURIER, 119 W. 57th St., N. Y. 19, N. Y.
(Designate type catalog required)

ROBERT MALONE

Distinguished Tenor — Teacher — Carnegie Hall, New York

Presented in Carnegie Hall on May 4
Two G.I. Artist Students as Soloists

DICK SCHNORBUS
Baritone

MIKE COMMINI
Blind Tenor

HELEN HASTINGS, President

ARLENE CHALLIS, Organist
ERNEST de POPPER, Accompanist

Mr. Malone, Conductor of

The Bulova Chimes Glee Club

New York Critics Acclaim

THE REMARKABLE DRAMATIC TENOR VOICE

of

KURT BAUM

LEADING TENOR

METROPOLITAN OPERA ASSOCIATION

SIXTH CONSECUTIVE SEASON

Fifteen Performances

1946-1947 Met Season

Guest Appearances with Opera Companies of:

SAN FRANCISCO **CHICAGO**
PHILADELPHIA **CINCINNATI**
NEW ORLEANS

As MANRICO (Il Trovatore)

"Kurt Baum sang (with) freedom and clarity . . . and 'Di Quella Pira' was sung with vigorous and ringing tones, giving the necessary sense of expressive climax."—*Francis Perkins, NEW YORK HERALD TRIBUNE*

"Kurt Baum . . . was responsible for considerable efficient and persuasive vocalism—his powerful ringing high notes in the famous 'Di Quella Pira' bringing a frenzied chorus of bravos from the standees."—*Robert Hague, PM*

As the Italian Singer (Der Rosenkavalier)

"Kurt Baum tackled the high tessitura of the song of the vain tenor with conspicuous success and won a round of applause from the audience."—*Olin Downes, NEW YORK TIMES*

"Vocally the afternoon's most exciting moments were vouchsafed by Mr. Baum, who invested the Italian tenor aria with a plentitude and sumptuousness of sound which won him a well deserved round of applause."—*Jerome Bohm, NEW YORK HERALD TRIBUNE*

As RHADAMES (Aida)

"Mr. Baum was a personable Rhadames, investing his music with all the required glamor of sound."—*NEW YORK TIMES*

"Mr. Baum was in top vocal form and his delivery of 'Celeste Aida' was uncommonly impressive."—*Jerome Bohm, NEW YORK HERALD TRIBUNE*

PERSONAL REPRESENTATIVE: MICHAEL DE PACE **1804 RKO BUILDING** **NEW YORK 20, N. Y.**